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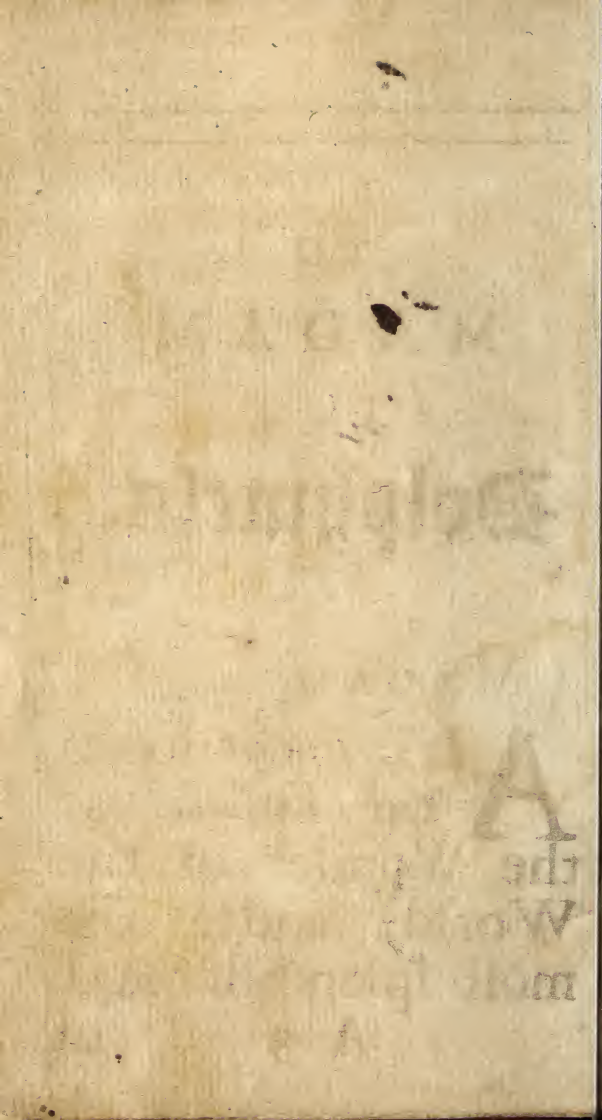
An Historical Explication
OF
What there is most remarkable in that
Wonder of the World,
The FRENCH KING's
ROYAL HOUSE
AT
VERSAILLES,
And in that of Monsieur, at
St. CLOUD.

Written in the *French Tongue* by the *Sieur Combes*,
And now faithfully done into *English*.

Together with
A Compendious Inventory
OF THE
Treasury of *S. Denis*

LONDON:

Printed for Matthew Turner, near Turn-
stile in Holborn. 1684.



TO
M A D A M
THE
Dolphines.

M A D A M,

ALL *Europe* looks
on *Versailles* as
the Wonder of the
World, and as the
most splendid Mark
A 3 of

To the Dolphiness.

of the Magnificence
of our *Great Monarch* :
It is what has given
me the occasion of
composing this Work,
in order to make
plain, as much as pos-
sible, the Difficulties
which have arisen be-
twixt some persons
of Note, concerning
the Explication which
they made of the
subjects of Painting,
which make the Or-
nament of the Seil-
ing-

To the Dolphineſs.

ing-pieces & others ;
and of thoſe of Scul-
pture, which embel-
liſh the Edifice, the
Fountains , and the
Garden-knots of this
incomparable Houſe.
The Merit which all
France admires in
your Royal Perſon,
and which gives you
a lawful Right of de-
ciding all that the
Sciences, Hiſtory, and
Fable have of moſt

To the Dolphiness.

hidden in them, has made me take the freedom of putting this Historical Explication under your protection ; being withal perswaded , that a great Princess, as your self, *Madam*, always takes delight to hear speak of Great Men, and of Illustrious Women ; the Vertues and Actions of whom, are but

To the Dolphiness.

but Shadows of those
which are seen with
more solidness in the
Persons of our great
King, and our great
Queen. The Au-
gust Rank which you
hold, *Madam*, in the
Royal Family, and
those rare Qualities
which render you so
dear to this Invinci-
ble Monarch, and
which are at this day
the Admiration of

To the Dolphinefs.

the World, and the
Joy of *France*, make
us believe that God
has given you to it,
in order to the con-
tinuance of its Hap-
pinefs: And as the
Dolphins appearing
on the Sea, give there
tidings of a Calm,
which makes the Pi-
lot hope for a hap-
py fuccefs after a
long Storm; even
fo the two D O L-
PHINS

To the Dolphineſs.

PHINS which appear in *FRANCE*, have brought there Peace, and this happy Tranquillity, which it enjoys after ſo many Agitations, and make me hope that this little WORK will find a favourable Access to you, *Madam*; and that you will do me the favour to receive it as a Mark of the
Pro-

To the Dolphiness.
Profound Respect,
wherewith I am,

M A D A M,

Your most Humble

and

most Obedient Servant,

COMBES.

IN-

INSTRUCTIONS TO THE Reader.

FOR a more clear understanding of the Explication of the Subjects of Painting, which compose this Work; you must know, that as the Sun makes the body of the Kings Device, and that Apollo and the Sun are the same thing; this deity is represent
fern

To the Reader.

presented in many places of Versailles.

In the Garden near the Canal, at the Bason of Apollo, it's the Sun when he riseth, and seems to issue from the Sea.

At the Grotto's of Apollo, which are opposite to it, is the same Sun when he is setting in the bosom of Thetis, where he is washt, and refresht by the Nymphs, from the Labours which he has undergone during his course. In the Apartments of the House you will see him accompanied with all that has affinity with him.

On the Front of the House, which looks into the Garden, he divides the Year with Diana
his

To the Reader.

his Sister, where they communicate their mild Influences to the Earth, that it may produce all sorts of Plants.

The Subjects of Painting which compleat the Ornament of the Seiling-pieces, are Hero's and Illustrious men, taken from History and from Fable, who have merited the titles of Generous and Great men, of Fathers of the People, of Liberal, Just, August, and Victorious Persons, who have possess'd all the Vertues which have been seen to appear with admiration in the Person of our Great Monarch, since the happy course of his Reign: So that all that is seen of remarkable in the House and
in

To the Reader.

in the Garden, has always a relation to the great Actions of his Majesty. It's for this reason that I have been obliged to make those acquainted with it that do not know it.

The Subjects of the Paintings which are in the Queens Apartment, are taken from Illustrious women, who have had heroick Vertues, resembling those which eminently shine in our great Queen. I could have been more large than I am in the composition of this Work, but this would have too much imbroid'd the memory. It seems to me that a man does enough, if he retains that which is most remarkable in so great a number of fine things,

as

To the Reader.

as there is in this Royal House.

I took the pains to give this Explication at the request of two Ladies of the Court, whose Quality is of the first Rank, and to whom I had the honour to discourse, as I was considering with them the Subjects of the Painting of the Seiling-pieces. At first the difficulty of succeeding in it presented it self to my understanding : nevertheless I e'en resolved to obey the Request of these Ladies, which ought to have on me the force of a Command, as well by reason of their great Quality, as through the power which the beautiful See has on the Understanding and Will of reasonable men. If I have done ill,

To the Reader.

ill, my Excuse is sufficient ; and I hope that those who are the Censors of Works which appear in publick, will receive it as a Mark of my Submission, the designe of it being otherwise than to make my self an Author. He who lets flie an Arrow, if he strikes the middle of the Butt, has gotten the Prize.

APPROBATIONS.

WE subsigned, Painters to the King, do certifie to have read and examin'd a Book entituled, *An Historical Explication of what there is most remarkable in the Royal House of Versailles* ; in which we have found nothing but what is conformable to the Paintings. Given under our Hands, this 30th of October 1681.

C O Y P E L.
P A I L L E T T E.

We

Approbations.

WE subsign'd, Carvers to the King, do certifie to have read this present Book ; in which there is nothing but what is conformable to the Subjects of Carving represented at *Versailles*. Given under our Hands, this second of *November* 1681.

REGNAUDIN.
CORZEVON.

THE

THE
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A N
HISTORICAL EXPLICATION
Of what is most Remarkable
IN THE
ROYAL HOUSE
OF
Versailles.

I *Taly* must now yield to *France*
the Prize and Garland which
it has born away hitherto
from all the Nations of the Earth,
in what regards the excellency of
Architecture, the beauty of *Carving*,
the Magnificence of *Painting*, the
Art of *Gardening*, the Structure of
Fountains, and the invention of *A-*
queducts.

Versailles alone suffices to secure for ever to *France* the glory it has at present, in surpassing all other Kingdoms in the Science of Buildings : and it is beholding for this high esteem to the Grandeur and Magnificence of *Louis the Great*, its invincible Monarch.

This Magnanimous Prince has cherisht Arts even to so high a point, and has known so well to cultivate them among the noise of Arms, that Peace, which is the Mother both of Sciences and Arts, to testifie its gratitude, has built him the most magnificent Palace of the World; to the end it might there receive him, as it were in its bosom, when he returns from his Enemies loaded with Laurels and Tropheys.

It's into this Royal and Charming House that you are invited to come, you people of the Earth, who are curious and learned: you shall

shall see there the ancient and the new *Rome* : you shall see there all that the world has ever had of beautiful and surprizing ; admire there the Skill, the Knowledge, the Design, and the curiousness of the Workmen ; admire there the Grandeur, the Sumptuousness, the Magnificence and the Liberality of the Prince ; and own that *Versailles* eclipses all the enchanted Palaces of History and of Fable.

When you are at *Versailles*, and are come to the end of the great walk of Elms, it cannot be but the beautiful Aspect of the House will charm your Spirit, and seize all your Senses, and convert the force of them all into the sight and imagination.

Pause you a little at the first Iron Grate of the Fore-court, to see here the two stonen Pieces ; the one on the right of the house, representing the Victories of *France*

over *Spain*, denoted by the *Lion* and the other on the left, the *Victories* over *Germany*, denoted by the *Eagle*. The *Sieur Girardon* made the figure on the right, and the *Sieur de Mercy* that on the left.

From this Grate you pass as far as the gilded Grate, where you will see at the entrance a *Sun of Gold* on a *Trophy of Arms*, with two pieces of *stonen Figures* on the two sides: On the right it's *Abundance*, and on the left *Peace* who burns with a *Torch* a *Trophy of Arms*, and holds in her left hand a *Caduceum*, which is the *Symbol* of *Prudence*, *Eloquence*, and *Command*.

When you have pass'd this gilded Grate, turn on the left hand you will see at the end of the right Wing of the house, on six *Pillars* six *Deities*, three of the *Earth*, and three of the *Water*.

The *Deities* of the *Earth* are *Ceres*,

res, who carries Ears of Corn ;
Flora, who carries *Flowers* ; and
Pomona Fruits.

The Deities of the Water , are
Thetis and *Galatea*, with *Neptune*
in the midst.

When you have seen these six
Statues , look afterward on your
right, at the end of the left Wing
of the house, you will see on six
Pillars six other Deities, three of
the Air, and three of the Fire.

The Deities of the Air are *Iris*,
who represents the Rainbow with
her Vail, *Juno* with a Peacock by
her side, and *Zephyrus*.

The Deities of the Fire are *Vul-*
can in the midst of Cyclopes, who
are *Brontes* and *Steropes*.

When these twelve Pagan Dei-
ties were set up, who represent the
four Elements , regard was had to
that place where are all the Offices
of his Majesty belonging to the
Mouth : the four Elements being

those who by their mixture compose all the Food proper for nourishment; the Earth gives Flowers, Fruits, and Animals; the Water gives Fish; the Air furnishes Birds; and the good Fire acts the good Cook.

Advance your self now as far as the Bason, which is in the middle of the little Court of the house, and look on the Pediment of the front of the house, you will see two Figures.

The one, which is on the right, represents *Hercules*, or *France*, who reposes after having overcome the *Hydra*; that is to say, the great number of Enemies which it has defeated in these last Wars. The *Hydra* is denoted there by the *Dragon*; *Spain* by the *Lyon*; and all the other Forces by the *Bull*, which signifies also the River *Rhine*. *Hercules* overcame the River *Achelous* under the figure of a *Bull*, from
which

which he took away a Horn, whence issued *Abundance*: and our French *Hercules* having overcome the Forces of the *Rhine*, and the *Rhine* it self, there is come of it *Peace* and *Abundance*. This figure was made by the *Sieur Girardon*.

And the other figure which is on the left, represents *Mars* or *France* victorious over *Spain* and *Germany*. This figure, was made by the *Sieur de Mercy*.

Under these two figures, on the Ballisters of the little house which faces the Court, you will see Eighteen figures of stone, each of eight foot in height, representing in general the Vertues of the King.

The first of the Nine which are on your left on the right Wing of the house is *Victory*, who holds with one hand a Garland of Laurels. Made by the *Sieur Sepingala*.

The two that follow represent

Africa and *America*. *Africa* made by the Sieurs *le Hongre*, and *America* by the Sieur *Regnaudin*.

The fourth is *Glory*, who supports on her left Knee a Pyramid, and carries a Crown in her right hand. Made by the Sieur *Regnaudin*.

Authority or *Sovereign Power* and *Riches* follow next, represented by Eagles, the Globe, and the Compass. Made by the Sieur *le Hongre*.

The seventh figure represents *Generosity*, which is denoted by the Lyon, and *Liberality* by a Horn of Abundance, full of Riches, which it pours forth. Made by the Sieur *le Gros*.

The eighth, which represents *Strength*, supports on its knee the Basis of a Column, which is the Symbol of Strength; she carries the branch of an Oak, and is clad with the skin of a Lyon, as *Hercules*;

eules. Made by the *Sieur Coyze-vox.*

And the ninth, which denotes *Abundance*, supports a Horn of *Abundance*, and holds in her hand an *Olive-branch*, which signifies *Peace*, and which is always followed with *Abundance*. Made by the *Sieur de Mercy.*

When you have considered all these Statues, you must return towards the Front of the house whence you parted, to see the other Nine figures, which are on the Ballisters on the left Wing of the house, and answer to those which you came from seeing.

The first is *Fame*, who holds *Trumpets*. Made by the *Sieur le Comte.*

The two that follow are *Asia* and *Europe*. Made by the *Sieurs Mafson* and *le Gros.*

The fourth is an *Abundance* and *Peace*. Made by the *Sieur Regnandin.*

The fifth is *Diligence*, who holds in her hand a branch of Thyme, and one of the Mulberry-tree, about which flies a Bee, which is the Symbol of Diligence ; and the Mulberry-tree signifies the Silk-worms, who are so diligent, that they never rest from the time of their birth even to their death, nay not even when they eat, their nourishment serving but to make the matter of their work. These Animals have three different sorts of life : The first in Worms is creeping, and employ'd in labour ; the second in flying Butterflies, which is as it were Celestial, the Silk-worms living then altogether in caresses and pleasures which they enjoy with their Females ; and the third is in the beauty of their works of silk : which represents admirably well the three Ages of the diligent man. Made by the *Sieur Racin*.

The

The sixth figure signifies *Prudence*, who holds an Arrow compass'd about with a Serpent, the Hieroglyphick of Prudence. The Arrow signifies, that strokes performed with prudence are the most secure. Made by the *Sieur Masson*.

The seventh is *Pallas*, who has on the top of her Headpiece a head of a Horse: she is supported on a Shield where is seen a head of *Medusa*. Made by the *Sieur Girardon*.

The eighth represents *Justice*, with a Sword in one hand, and a pair of Scales in the other. Made by the *Sieur Coyzevox*.

And the ninth signifies the *richness of Buildings*; she pours forth with one hand all sorts of Goods, and with the other she holds the Ground-plot of a Building. Made by the *Sieur de Mercy*.

When you have considered all these

these Figures, if you will enter into the Apartment of the *Baths*, you must pass through the door which is under the last Statue you saw. This apartment is dedicated to *Magnificence*, and makes one of the *seven Wonders of Versailles*.

The first piece of the low Apartment of the *Baths* is remarkable for the Picture in the midst of the Ceiling, where there is represented a *Flora*: It will be changed, and in its place there will be put a *Mars*, reposing himself from the toils of War, from whom *Venus* takes the Helmet from off the head, shewing him *Peace*, who burns Arms, and about him many *Cupids* who undress him. This Picture was made by the *Sieur Paillette*.

The second Piece of the low apartment of the *Baths* is also remarkable for the Picture in the midst of the Ceiling: There we
see

see *Peace*, who holds a *Caduceum*, and leans on *Abundance*; *Victory* who reposes herself, *Architecture* who presents a Ground-plot, to signify that *Peace* is the time proper for building. You may observe on the countenance of this *Peace* the Beauty, the bonne Grace, the Sweetness, the Vertue, and the Modesty of it. There are aside by *Tempests* and *Storms*, which *Peace*, who brings with it Sereneness and a Calm, drives away and makes to fly from it. This Picture was the work of the *Sieur Boulongne*.

The third Piece of the low apartment of the *Baths* is remarkable for eight Pillars of grey Marble, of the Dorick Order; and for four Statues of Marble, whereof the most considerable is that of *Venus*, which is a copy of the *Venus* of *Medicis*.

The fifth Piece of the apartment of the *Baths* is considerable for
eight

eight Pillars of a whitish grey Marble of the Ionick Order, and for four others of black Marble spotted with white: The Picture in the midst of the Cieling is a *Diana* on a Chariot drawn by Hinds with *Zephyrus's* about it.

The sixth Piece of the apartment of the *Baths* is also considerable for the Picture in the midst of the Cieling which represents an *Apollo* driving away Tempests and Storms by shooting Darts. By the Darts of *Apollo* are understood the Rays of the Sun, which dissipate Clouds and Mists: This alludes to the King, who by his Prudence, Justice, and Power exterminates from his Kingdom the Errours, Crimes, and Seditions which Malice and Ignorance might there form. The Picture for the Chimney-piece is a *Daphne*, who being pursued by *Apollo*, is changed into a Laurel, after having triumph'd over this God.

The

The seventh Piece of the apartment of the *Baths* is admirable: There is seen in the Picture of the midst of the Cieling a *Venus*, who is wash'd and perfum'd by *the three Graces*. The Picture which serves for the Chimney-piece is *Vulcan*, who presents to *Venus* the Arms of *Æneas*, which he made, and *Cupid* in the midst, who holds the Cutleas. There are in this Apartment six Pillars of grey Marble of the Corinthian Order. These two Pictures were made by the *Sieur de Seve Junior*.

There are besides some other Apartments of the *Baths* which are not compleated. There are also the *Queens Baths* which face the Garden: all this makes the *First wonder of Versailles*.

When you have seen this last Apartment of the *Baths*, you must return back as you came, to make an end of admiring the Magnificence

cence of these places, and ascend afterwards into *the Kings Apartments*, which are over the *Baths*, and which make *the Second wonder of Versailles*.

The Kings Apartment.

THe first Piece of these Apartments is considerable for a great number of excellent Pictures taken from History and from Fable. The Picture of the midst of the Cieling is a *Venus* crowned by the *three Graces*, subjecting to her Empire Deities and powerful persons: She is on a Chariot drawn by Doves; there are *Cupids* about it, and she leans on a Swan.

The Deities which she subjects to her Laws, are *Mars* who holds a Standart, *Vulcan* who carries a Hammer and a Helmet, *Bacchus* who

who holds his Javelin adorned with Ivy, *Jupiter* with his Scepter and an Eagle, and *Neptune* with his Trident.

The powerful persons are four *Hero's*, two of History, and two of Fable, represented in the four Angles of the Cieling-piece, in the form of Captives bound with Chains of Flowers. Those of History are *Titus* who married a Jewish Slave after the destruction of *Jerusalem*, and *Mark Anthony* with *Cleopatra*: and those of Fable, *Jason* and *Medea*, *Theseus* and *Ariadne*.

The first Picture on the sides of the Ceiling-piece opposite to the Windows, represents *Nebuchodonozor*, who caused the Gardens of *Babylon* to be raised after the resemblance of the Mountains of *Media*; in complaisance to the Queen his wife who was of that Country.

The

The second Picture towards the Stair-case is *Augustus*, who shews sports to the *Romans*, by the courses of Chariots within the *Circus* which he caused to be built.

The third Picture is *Alexander*, who espouses *Roxana*, by giving her a bit of bread after the fashion of her Country.

The fourth is *Cyrus*, who gives a Princess the pleasure of seeing a Muster of his Troops. This Apartment was painted by the *Sieur Honasse*.

The second Piece.

The second piece of the Kings Apartment, called *the Billiard-chamber*, is very fine: we see there in the Picture of the middle of the Cieling the Moon under the figure of *Diana*, who presides over Navigation and Hunting: This Goddess is there represented on her Chariot

Chariot, accompanied with the hours of the Night, which are all her Daughters, and are about her Chariot, and have wings like Butterflies: Those which go before the Chariot represent the fresh hours of the Morning, which distil on the Earth the dew and the Flowers. That which holds the Clock marks the hour which calls us to our Labour. Behind the Chariot is the hour of rest which sleeps, whilst a little *Cupid* blows her the vapours of sleep and the scent of Poppies: by the side of her is the hour of waking, which serves for Studies and Meditations: she holds a Lamp, and leans on Books.

Navigation is there represented by a woman on a Vessel, who holds the Helm and an Anchor; she is accompanied with Children, who holds what serves for Navigation.

Hunting is represented by a Woman who holds a Net which serves for taking Birds, accompanied with Children, whereof one holds a Hunting-horn, and the others Leashes for Dogs.

And in the four Pictures of the four sides, there are seen *Jason*, who lands in *Colchos*, for the conquest of the *Golden Fleece*; *Augustus*, who sends a Colony to *Carthage*; *Cyrus*, who hunts Boars; and *Alexander*, who hunts Lyons. The *Sieurs Blanchard, Anderan, and de la Fosse* painted this Apartment.

The third Piece.

The third piece of the Kings Apartment is the *Guard Hall*, which is one of the most remarkable: There is seen in the Picture of the middle of the Cieling *Mars* on a Chariot drawn by Wolves, which are dedicated to
this

this Pagan Deity by reason of their voracity; the Chariot is compast about with *Genius's* of War, who load themselves with Arms to follow him: there are three *Cyclopes* who seem to furnish them with them. In the ground of the Picture *Saturn* is thrown on his back by other *Genius's* of War, who take from him his Sythe, thereby to signifie that time cannot destroy nor obliterate the great actions of Hero's and Conquerours. *History* is by the side of *Saturn*, who writes what is dictated to her by *Fame*, who goes before the Chariot of *Mars*.

In the second Picture of the Cieling-piece is represented *Terror* accompanied with *Fury* and *Anger*, who push forward *Fear* and *Paleness* to fright the powers of the Earth. It was painted by the *Sieur Houasse*.

The third Picture of the Cieling-piece

piece represents *Victory* supported by *Force*, under the figure of *Hercules* accompanied with *Prudence* and *Liberality* : There are also some *Genius's* who dispute betwixt them concerning *Crowns*.

In the same Hall there are six bas Reliefs heightned with Gold.

In the first opposite to the window, on the Corniche, is represented *Cæsar*, who sets his Army in order before he begins a fight.

In the second over the windows is represented *Mark Anthony*, who makes *Albinus* Consul. These two bas Reliefs were painted by the *Sieur Jouvenot*.

In the third is represented the degradation of an Officer in the face of an Army, by *Alexander Severus*.

In the fourth, which is Oval, on the side of the Kings Apartment, is represented the Triumph of *Constantine*. These were painted by the *Sieur Houasse*. In

In the fifth, at the other end of the Hall, is represented *Cyrus* setting his Army in order.

And in the sixth is represented *Poliorcettus*, who forces a Town. The *Sieur Auderan* painted these two last.

The fourth Piece.

The fourth piece of the Kings Apartment is charming: the Picture of the middle of the Cieling represents *Mercury* on a Chariot drawn by Cocks: By the side of the Chariot is seen *Vigilance*, who holds a *Crane*; this bird is the Symbol of it, because that when Cranes sleep in companies in any place, there is always one that keeps centry with one foot raised, wherein it hold a Stone, to the end that when sleep seizes him, the Stone may awake him by falling. *Vigilance* carries small Wings on her head,

head, to shew that a Wing is a companion of diligence. The Morning-star goes before the Chariot, it's a *Cupid* who has a Star on his head, with a Trumpet in his hand, to mark that he proclaims the day: This Chariot is encompassed with *Cupids*, who represent the Arts and Sciences; it passes through the Zodiack, where are the Signs that belong to this Planet. It's the work of the *Sieur Champagne*.

The Pictures of the sides of the Cieling-piece which have relation to *Mercury* are of subjects of Learning and Eloquence.

That which is over the Windows represents *Alexander the Great*, when he caused many kinds of Animals to be brought, to the end that the Philosopher *Aristotle* might discourse of their nature, and make Anatomical Administrations of them.

The second is *Augustus*, who receives

ceives an Embassie of *Indians*, where a Philosopher called *Calanus*, after that he had made him his speech, put himself on a Funeral-pile and burnt himself, to shew his constancy, and at the same time honour to this Emperour. Probably this Philosopher, in doing this action, broke an earthen Vessel which could not serve much longer.

The third which is opposite to the Windows, is *Ptolomy* King of *Egypt*, who causes a Library to be built; he is accompanied with Philosophers and other learned persons.

The fifth Piece.

The fifth piece, which is the *Kings Chamber*, is one of the fairest.

There is seen in the Picture of the middle of the Cieling *Apollo* on

a Chariot, drawn by four Horses; he is accompanied with *the four Seasons*: You may observe among others the old man who represents Winter, having Fire between his legs. Near the Chariot appear *Magnanimity* and *Magnificence*, with *France*, which relies on the cares of the Sun, which is the Hieroglyphick of the King.

The four Pictures which are over the great Cornich represent *Augustus*, who causes a Port to be made at *Messina* near *Naples*.

Vespasian, who causes to be built the Amphitheater of *Rome*.

Coriolanus, who raised the Siege before *Rome*, at the request of his Mother.

And *Porus* King of *India*, who is presented full of Wounds to *Alexander*.

The Pictures of the four corners of the Chamber represent the four parts of the World, where *Fame*

car-

carries the reputation of the Kings Arms. This Chamber was painted by the *Sieur de la Fosse*.

The Third Wonder.

The third Wonder of *Versailles* is *the great Marble Stair-case*, which eclipses all that *Greece* and *Italy* have ever had of wonderful: For besides the Gold and the Azure which shine there from all parts, the work surpasses in it the matter. *M. le Brun*, whom we may call the most excellent Painter of the age, painted the Cieling-piece.

We see there among other things, the Nations of the Four parts of the World, who admire the beauty of *Versailles*, and the heroick Exploits of our Great Monarch; and on their part, they draw on themselves the admiration of all that are curious and learned, so beautiful and natural they are.

The Queens Apartments.

THe Queens Apartments make *the third wonder of Versailles*: you may see there all that Painting has of most specious, delicate, and magnificent.

The first Piece.

The first piece of these Apartments, called the *Billiard chamber*, is remarkable for the Pictures: In that of the middle of the Cieling is represented *Jupiter*, having by his side *Justice* and *Piety*, with *Sagittarius* and *Pisces*, which are the signs of the Zodiack that belong to *Jupiter*. This Picture was made with much study and care by the *Sieur Coipel*.

The first of the Pictures over
the

the Cross works represents *Solon*, who having given Laws to the *Athenians*, maintains them against their objections.

In the second Picture which is opposite to the Chimney is represented *Trajan*, who receives Addresses from all the Nations of the world, whom we see distinguish'd by the diversity of their Habits.

In the third by the side of the Chimney is represented *Ptolomy Philadelphus*, who in consideration of the Laws of *Moses* sent him with Interpreters by the Soverain Prelate of the *Jews*, gives liberty to all the Jewish slaves that are within his Kingdom: History computes Six score thousand.

And the fourth is the Emperour *Severus*, who causes Corn to be distributed to the people of *Rome* during a great Famine.

Over the Chimney is painted a Picture representing a Sacrifice

made to *Jupiter* on the Mountain *Lycæus*, which was made for the fertility of the earth ; the Priest is there served by Virgins, who are there represented.

Opposite to the Chimney in the Ceiling, is a Picture where is represented *Jupiter*, who after his birth was brought up by the *Curetes* and *Coribantes*, and carried into *Candia*; he is carried by two Nurses, who with their Attendants withdraw him from the fury of *Saturn*, who is in an other place, and devours a stone.

In the four corners are painted subjects, which relate to those of the Pictures within the Frames.

In the first is *Justice* rewarding.

In the second is represented *Justice* punishing.

In the third are represented subjects of *Piety* ; in the first they are Slaves who receive marks of their liberty.

And

And in the fourth are represented two Figures extenuated with hunger, to which are presented Fruits by some Children, who may be taken for the Children of Piety.

In the ground of these Angles is painted a sort of Gallery, where many persons walk who admire the Magnificence of this place.

These principal subjects are represented as it were in Sculpture.

The second Piece.

The second piece is the Queens Antichamber, where is seen in the Picture of the middle of the Ceiling *Mars* with *Capricornus* and *Scorpio*, which are the signs of the Zodiack that belong to him. Made by the *Sieur Vignon*.

The Pictures of the sides are painted all of one colour, heightn'd with Gold.

The first, which is at the Front of the entrance of the Hall, represents the Oath of *Rhodogune*, when she was given to understand, being at her Toilette, of the death of her Husband, where she swore that she would never make an end of putting on her Headclothes till she had revenged it. Painted by the *Sieur Vignon*.

The second, which is over the Windows, represents *Harpalice* daughter of *Harpalus*, whom she frees from the hands of his Enemies, who lead him Prisoner. Made by the *Sieur Vignon*.

The third is a colour'd Picture with a ground of Gold, where is represented *Bellona*, who burns with a Torch the face of *Cybele*, and makes love fly into the Heavens; which signifies, that War, after having trampled on and spoil'd the Earth, drives thence the God of Love, who takes no delight there

there but when it is in peace and pleasures. Made by the *Sieur Vig-non*.

There are besides four Pictures drawn all of one colour, heightned with a lively Gold-colour, and a fifth in colours with a ground of Gold. Painted by the *Sieur Paillette*.

Over against the Windows there are three.

The first, which is near the Corner, represents *Artemisia*, Wife of *Mausolus*, a most generous Queen, who fought on the Vessels of *Xerxes* King of *Persia* against the *Greeks*, where *Themistocles* commanded : This Queen is she, who swallowed in her drink by little and little the Ashes of her Husband : Her generosity led her to serve in the Army of *Xerxes* without being any way obliged to it : Her Council and Prudence were greatly esteemed by this great King.

Those who know how to love after the manner that this great Queen loved, cannot but be persons of a good Judgement and of a great Courage; the excellency of the Soul shews it self by a disinterested love, which is always the same, though death has taken away the object. This is taken from the History of *Herodotus*.

The second is a round Picture in colours, with a ground of Gold, which represents *Fury* and *War*, by a Woman armed, who holds with one hand a Sword, and with the other a Torch; and by a man, who holds a little Javelin or Dart, which burns at one of its ends; he is in a posture of throwing it towards the Enemies, casting at them as it were the fire of War. It was after that manner that the *Romans* declared War to their Enemies, while the Priests made imprecations in the Temple of *Janus*.

The

The third which follows represents *Zenobia*, who fights against the Emperour *Aurelian*. This is taken from the *Roman History*.

Over the door at entrance is *Hypocratea* the Wife of *Mithridates*, who follows him in his Wars, and never forsook him in all his adversities and disgraces, where in despite of his valour, he was forc'd any way to fall under the fortune of the *Romans*: Her generous and grateful love rendred her worthy of being the Wife of so great a King as *Mithridates* was.

The fifth following over the Windows near the corner is *Clelia*, who passes the *Tyber* with her Companions, having made her escape from the hands of King *Porcenna*, who kept her in hostage. The vertue which this Girl shew'd in this rencounter, and the firmness and courage of *Mutius Scevo-*

la, were such amazing actions, that they obliged him to raise the Siege from before *Rome*.

The third Piece.

The third piece of these Apartments of the Queen is remarkable: there is seen in the midst of the Cieling-piece *Mercury*, who sends his Influences on the *Arts* and *Sciences*, represented by Women who are about him, carrying each their Attributes in their hands.

The first Picture of the sides, to wit, that which is betwixt the Crosses of the Windows, represents *Cesicene*, famous in the Art of Painting.

The second Picture, which is opposite to the Crosses, represents *Penelope*, who works on a Tapistry-work.

Penelope was the Wife of *Ulysses*, who continued ten years at the Siege

Siege of *Troy* ; and when he was upon his return for seeing again his dear Spouse, he was so strangely crost, and had so many intricate accidents to wade through, that in despite of him, he was ten years more before he could see again his Country ; so that it was believed he was cast away at sea : Mean while Love whispered secretly in the heart of *Penelope*, and made her hope for the return of her dear *Ulysses* : And to amuse those who press'd her to marry again , she promis'd them, that as soon as she had made an end of the *Tapistry* work which she had begun, she would resolve to take a Husband in the place of *Ulysses* ; but in the night-time she had Girls who unravelled what she had done the day before : After this manner her fidelity held out to the twentieth year , at which time her Soul was filled with joy, on the return of her dear *Ulysses* ;
and

and then she tasted the pleasures of true Lovers, when they come to see each other again after a long absence.

The third over the Chimney is *Sapho* playing on her Harp and singing.

The fourth is *Aspasia* conversing with Philosophers.

The two Pictures which are over the doors represent *Vigilancy* and *Diligence*; and those that are opposite to them are an *University*, and *Commerce*.

The fourth Piece.

The fourth piece of these Apartments, which is *the Queens Dressing-room*, painted by the *Sieur le Seve* Senior, is very curious. There is seen in the great Picture in the midst of the Cieling, of an octangular figure, the Sun, which diffuses its light on the Four parts of the

the

the World, represented by Four Women.

Europe, which is there painted the most beautiful, appears to be charmed with the Graces which accompany this beautiful Planet. She has on her sides two *Loves*, whereof the one pours from an Horn of abundance Flowers and Fruits on the Earth; and the other holds a *Caduceum* and Books, to shew that Arts and Sciences flourish more in *Europe* than in all the other parts of the World. We see there *Aurora*, under the figure of a beautiful Nymph, who strews Flowers on the Earth in the sight of the Sun who colours them. There is seen also the break of the Day, under the figure of a Child, who carries a Torch in its hand: The hours, to the number of Twelve, are there represented by Twelve beautiful Girls, whereof some hold each other by the hand following the

the Sun, and the others put the Horses in his Chariot; the whole in an open and luminous Sky.

The first of the four Pictures of the sides represents the Feast of *Cleopatra* Queen of *Ægypt*, who looks on *Mark Anthony* as she is dissolving in a Cup a Pearl of an inestimable price: It being the pleasure of this Princess to surpass thereby *Mark Anthony* in sumptuousness and magnificence.

The second Picture is *Dido*, who examines the Ground-plot of the Town of *Carthage*, which she caused to be built: There is by her side *Petrual*, an excellent Architect, who explains the design to her.

The third Picture represents *Rhodope*, an Illustrious Woman of *Ægypt*, and of an exquisite Beauty, who to immortalize her self, caused the fairest Pyramids of *Ægypt* to be raised.

The

The fourth Picture is *Niſerix*, who was the ſecond Woman that governed the Empire of the *Aſſyrians* and *Babylonians*, about five years after *Semiramis*; ſhe divided *Euphrates* into many Channels.

The fifth Wonder.

The fifth Wonder of *Versailles* is the Gallery of *Monsieur le Brun*, firſt Painter to the King, and head of the Royal Academy of Painters. This Gallery is not yet finiſhed, it will be in a little time; *M. le Brun* has there ſurpaſt himſelf in the deſign and project which he has made in it: There is not any Figure which is not a Maſter-piece of art: this admirable man, whom we ought to place in the rank of *Raphaels* and *Michael-Angelo's*, takes a grand care to repreſent there the high Exploits and Heroick Actions

The entry of the Garden.

IN entring into the Garden by the Entry, where you will observe twenty four Pillars of a most beautiful Marble: See afterward the three Fronts of the House, which are adorned with most excellent Statues.

The chief Front which regards the Canal, is adorned with three ranks of Pillars, on which you will see the twelve Moneths of the year represented by twelve Figures of stone, each having by its side one of the Signs of the Zodiack, which divide the year into twelve parts. Beginning with the month of *March* according to the order of the four Seasons; its on the rank which presents it self on your right hand:

hand: *Pallas* is the first, accompanied with the Nymphs *Dryades* and *Hemadryades*, who have care of the Flowers, Fruits, and Meadows. The *Ram* is by the side of *Pallas*, which denotes the month of *March*, the *Bull* April, the *Twins* May, and the *Crab* June.

On the middle rank there are six Figures, whereof the two of the middle represent two Planets, the *Sun* and the *Moon*, under the figures of *Apollo* and *Diana*. The *Sun* and the *Moon* are very properly plac'd there, in regard that the *Sun* makes the body of the Kings devise, and *Diana* that of the Queen, which are the two Planets who govern with the same Justice and Equanimity, as the *Sun* and the *Moon* observe in their courses; with this difference, that *Diana* in the heavens suffers sometimes Eclipses, but our *Diana* has never any, her brightness being always equal.

The

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The months of *July*, *August*, *September*, and *October*, are there represented by the *Lion*, the *Virgin*, the *Scales*, and the *Scorpion*, which are on the sides of these Statues.

On the third rank follow the months of *November*, *December*, *January*, and *February*, denoted by *Sagittarius*, *Capricornus*, *Aquarius*, and the *Fishes*.

Afterwards you must see the Front which faces the Reservoirs of Waters, and all the Pumps which distribute them, where there are likewise three ranks of Pillars, with four Figures on each rank. The first, which are near the Corner of the House, represent two Gods of Rivers, & two Nymphs of Fountains: Those of the middle rank represent the *Genius* who preside over the joy and pleasures of good cheer.

Comus, who is the God of Treats.

Bacchus, who furnishes the Wine.

And the Goddess *Ceres* the Bread.

These four Statues were set in this place by reason of the *Hall for Feasting*, which is on that part.

On the third rank are represented the Nymph *Echo*, who was changed into a Rock; *Narcissus* with whom she was in love: *Thetis*, and *Galatea*, who has a Dolphin at her feet.

In the two *Niches* which are beneath are two Figures representing *Ganymedes*, and the Nymph *Hebe*, who fill Liquors to the Gods.

At the Front, which looks toward the *Orange-grove*, there are also three ranks of Pillars with twelve Figures: In the design, regard was had to the Fruits and Flowers which are on that side, and to the Hall for acting Plays: For this reason on the first rank are four

Fi-

Figures, who preside over Fruits: *Pomona*, who is the Goddess of Fruits; *Vertumnus*, who is her Lover; one of the Nymphs *Hesperides*, having by her one of the Orange-trees laden with golden Oranges, which was guarded by a Dragon, and the Nymph *Amalthea*.

On the middle Pillars is represented the Muse *Thalia*, who presides over fine Plays; *Momus*, who presides over the art of Buffooning; *Terpsichore* the Muse, who leads the serious Dance; and the God *Pan*, the Author of the Grotesque dance.

In the third rank is represented the Goddess *Flora*, *Zephyrus* who is her Lover, whom you will know by his Wings like Butterflies, and by the Cloud which he has by his sides. The other two Figures are *Hyacinthus* the favourite of the Sun, and *Clytia* the Loveress of the Sun,

Sun, who was chang'd into the Sun-flower, and *Hyacinthus* was changed into a Flower of the same name.

In the two *Niches* which are beneath, there are two figures, whereof the one represents *Musick*, and the other *Dancing*.

Grotto's.

You may go streight to the *Grotto's* of *Apollo*, which you will find on your right hand beneath the House.

In the *Grotto* in the middle *Apollo* is seen when he sets in the bosom of *Thetis*, with six Nymphs, who wash themselves. The *Sieur Girardon* made *Apollo*, with the three Nymphs that are before him; and the others were made by the *Sieur Regnaudin*.

In the *Grotto's* of the two sides are the Horses of *Apollo*: In that
on

on the right hand there is *Acis* who plays on the Flute; and in that on the left *Galathea*. The *Sieur Baptiste Thuby* made these two Figures; the Horses and the Tritons were made by the *Sieurs de Mercy* and *Guerin*.

Galathea was the Daughter of *Nereus* a Sea-god, and of the Nymph *Doris*.

Acis was the Son of *Faunus*, God of the Forrests, and of the Nymph *Simethis*.

Galathea lov'd *Acis* with a great tenderness, by reason of his great merit, and of the Sympathy which was betwixt them; and she was belov'd by the Cyclops *Polyphemus*, the ugliest and most disagreeable of the Cyclopes, who being grown Jealous, dasht *Acis* to pieces with a great Rock.

On the Terrass by the side of these Grotto's there is a Bason, where is seen a *Triton* and a *Tritonefs* with
some

some Children of gilt Metal. Made
by the *Sieur de Mercy*.

Fountains.

Beneath in the Garden-knot
there are two Fountains, in each
of which are seen four *Tritons* and
Tritonesses, who support a Royal
Crown with Garlands. The whole
made by the *Sieurs Baptiste Thuby*
and *le Hongre*.

You may go afterward to the
Pyramidal Fountain, which was
made by the *Sieur Girardon*; it has
four Water-works in the form of
a Table-cloath: The first and great-
est is born up by four Lyons-paws,
and supported by four *Tritons* gilt
and crown'd with Ivy: The second
Table-cloath Water-work is sup-
ported by four young *Tritons* gilt,
having two Tails: The third by
four *Dolphins* also gilt: And the
fourth by four *Crabs* of cast Cop-
per.

per. This Fountain will be your guide as you walk in the Garden.

The Water walk.

The Water-walk is that where you will see two ranks of *Basons* and *Fountains*, born by Children of cast Copper gilt. Made by the *Sieurs le Rembert, le Gros, and le Hongre.*

At the head of this *Water-walk* there is a great square *Bason* where Women are seen bathing themselves under a great *Water-work* in the form of a *Table-cloath*, which supplies them in abundance. It's the *Sieur Girardon* who made the great *bas Relief* of the Women bathing themselves. The right side of the *Bason* is the work of the *Sieur le Gros*: and the left side that of the *Sieur le Hongre.*

On each side of the *Water-walk*

walk there are seven distinct pieces of work composed of Children.

The two first represent two young *Tritons*, who carry great Shells in the form of Basons full of Coral, and of divers sorts of Shells.

The second are three young Children who carry a Bason fill'd with divers Fruits.

The third are two *Amours*, in the midst of them is a young Girl, who support together a Basket full of Flowers.

The fourth are three young Children who carry a Bason fill'd with Fruits.

The fifth are three other Children leaning against a Pedestal, on which is a Bason: They hold Drums, Flutes, and Flageletts.

The sixth are three little *Satyrs* who have on their heads Baskets full of Fruits.

The seventh are young Armless Figures, which have but half the

body to the life, the rest terminates it self below in the form of a little stool.

At the bottom of the Water-walk is the Fountain of the Dragon. Made by the *Sieur de Mercy*.

The sixth Wonder.

Below the Pyramidal Fountain you will find *the Triumphal Arch*, which is in the middle of a Wood: It's the sixth Wonder of *Versailles*; it is all of Iron or cast Copper gilt, with seventeen Cascades which encompass it. There are seen on the two sides of this Triumphal Arch two fine Water-works in the form of a Table-cloth, on Pedestals; and before it a large space with four Obelisks or Pyramids. There are on the two sides of this spacious place two fair Fountains, of a Pyramidal figure; and

and on each side of these Fountains a Basen or Table-cloath Water-work on little Stools of white Marble. At the furthest ends of this wide space opposite to the Triumphal Arch, there are moreover on the two sides two Basens on Pedestals, which answer to the two Basens which are on the two sides of the Triumphal Arch, with a fine Water-fall : at the bottom is *Victory*, who faces the Triumphal Arch.

As you come forth of the Wood, where the Triumphal Arch is, you will pass athwart the Water-walk, and after having admired the Fountains, you enter into the Wood, which is on the left hand, and you will finde the *three Fountains*; it's a place proper to pass melancholy thoughts in.

From the Wood of the three Fountains, you will enter just against it into another little Wood,

where there is an *Oak* in the midst of a Marsh full of *Reeds*, with *Swans* in it. This *Oak* casts forth *Water* from all the ends of its branches; the *Reeds* do the like, and the *Swans* perform their office.

At the two ends of the *Wood* there are two great *Tables* of an oval figure of white *Marble*, supported by four *Pedestals*, being four *Corbels* of green *Marble*: On each *Table* there is a *Basket* of cast *Copper* gilt, fill'd with *Flowers* according to the life, from which issues a great spout of *Water*, which falls back into it, and loses it self there, without wetting the *Table*.

On the sides of the *Walks* are seen also two great *Tables* of white *Marble*, where is made a sort of *Cup-board*; they are supported by four *Corbels* which terminate in *Lyons* paws. On these *Tables* many *Water-pipes* are seen to spout up *Water*, the fall of which makes
Table-

Table-cloath Water-works, which fall back again by Cascades as far as the Table without wetting it : the Water which issues forth after divers manners forms Vessels, &c. which seem to be of Rock-chrystal garnisht with gilt plate.

When you have seen the Oak, you enter into the Wood which is below it ; you will finde there a *Theatre* ; it is so called because the Water plays there in several manners. It is called also the *Triumph of Love*, where there are very fine Water-falls adorned with small rocky pieces.

At the head of the middle Water-fall you will see a *Cupid*, who personates the figure of *Jupiter*, holding Thunder-bolts in his hand ; he is seated on an Eagle, and plac'd on a terrestrial Globe : under the feet of the Eagle there is a Crown, a Royal Scepter, and a divine Scepter : the Thunder-bolts them-

selves of *Jupiter* make one part of the Trophy of Love, whose Sovereign Empire extends it self on the Earth, within the Sea, and within the Heavens.

On the right hand of Sovereign Love there is a *Martial* or War faring Love, seated on the neck of a Lyon, which bites and throws on the ground a Wolf, to shew that Love and Generosity surmount very often, and put a sudden stop to the ravages of the Wolf, denoted by War: the whole is on a Trophy of Arms, where there is a *Hercules* Club.

On the left hand is seen a *Neptunian* Love, who commands the Sea, and gives us the riches of Commerce, represented by a *Cupid* seated on two great mastiff Dogs, which he holds tied in Chains on a Vessel full of Riches turn'd upside down.

After that you have seen what is
in

in these four little Woods, you may continue your way along the Walk, where there is at one of its ends, whence you parted, the Fountain of the Pyramid which you have seen already, and you will find in the chief Avenues four Fountains, which represent the four Seasons of the year.

The Fountain of Ceres.

You will meet with in one of the avenues *the Fountain of Ceres*, who represents *Summer*: this Goddess is in the midst of a Bason; she is accompanied with eight *Amours*, and holds a Reaping-hook in her hand: there are seen round her Bason *Sheaves of Corn*, *Flowers*, *Pidgeons*, *Rats*, and other Animals, which ordinarily eat Corn. The whole is very well gilt; and if you are so curious to look under these *Sheaves*, you will certainly

D 5

find

find there Ants. The whole made by the *Sieur Regnaudin*.

The Fountain of Flora.

In the middle of one of the avenues you will find *the Fountain of Flora*, who represents the *Spring*; and just by it a *Hall for Treats* in the midst of a little Grove. Made by the *Sieur Baptiste Thuby*.

The seventh Wonder.

When you have seen the *Fountain of Flora*, you will enter in at a Grate where is *the Fountain of Fame*, which makes *the seventh Wonder of Versailles*; you are invited to see it before you go to the two other Fountains.

The Fountain of Fame.

The Fountain of Fame is in the
midst

midst of a Wood ; its a great Bas-
son inclosed within two Balli-
strings ; the first of white Marble
with ballisters of Iron gilt and gra-
ved, all adorned with leav'd Bran-
ches : And the second all of cast
Copper, also gilt and graved. In
the middle of the Basson *Fame* is
seen, which is a great Statue of
Metal gilt on a terrestrial Globe ;
the whole on gilded Palm-trees.

On the two sides of this Foun-
tain there are two marble Summer-
houses covered with cast Copper,
adorn'd with Garlands of Fruits
and Flowers in imboist work , and
with *Cupids* gilt ; and round about
the Fountain there are ten Statues,
or, to speak more properly, their
Models : We give not here the ex-
plication, because the Kings plea-
sure is not known thereon. The
Fountain was made by the *Sieur de
Mercy*.

The *Sieur Girardon*, one of the
Kings

Kings Engravers, gave the design and the Models of all the Trophies of Arms which are about the Fountain of *Fame*, as well of those which are of cast Copper gilt, as of those which are in *bas Relief* on white Marble; and he made the fourth part of them, the rest were made by the Sieurs *Massefine, Gavon* and *Raon*.

These Trophies are composed of all the Arms which every Nation makes use of, with Crowns which are given for a recompence to Martial valour: All these sorts of Arms serve as an ornament to the Victories, Triumphs, and Glory of our great Monarch.

There is seen in this same Wood *Enceladus*, a Giant that threw Rocks against *Jupiter*, who buried him under the same Rocks where-with he had fought against Heaven.

As you come forth of the Wood,
where

where is the Fountain of *Fame*, you will return to the Fountain of *Flora*: if you are a weary, you will find seats of Marble which will invite you to rest your self.

Look afterward along the Walk, you will see the two other Fountains: the first you come to, represents *Winter* or *Saturn*. Made by the *Sieur Girardon*.

But before you come to this Fountain of *Saturn*, you will meet the Royal Walk, and turning on your right hand you will see the *Canal* which represents the Sea.

The Fountain of Apollo.

Near the *Canal* you will see the Fountain of *Apollo*, which is all of Metal.

Round about this Fountain near the *Canal*, are plac'd eight Statues of Stone, made by the *Sieur le Rembert*: they are Satyrs, and Bac-

Bacchant's; they are made for humour, and to serve as an ornament to this great Basin.

And on the *Canal* you will see also a Vessel of a high Deck, with three or four others of divers kinds, two *Venetian Gondola's*, a *Neapolitan Felucca*, and many other Vessels; so that this place of the *Canal* represents a Sea-port. There are seen Sea-horses of metal which seem to swim. *Apollo* signifies here the Sun rising, and in the *Grotto's* the Sun setting.

The Fountain of Saturn.

After you have seen the *Canal*, you must return as far as the Walk whence you came, where by taking on the right hand you will come to the Fountain of *Saturn*; the Basin is adorn'd with all sorts of Shell-works: there is seen in the middle *Saturn* accompanied with many

of Versailles.

ny *Cupids* gilded, who are busied in making a good fire.

The Water-Gallery.

By the side of the Fountain of *Saturn* we find the Water Gallery, where there are one and twenty Statues of ancient Marble, made at *Rome* by most skilful Artists.

The Eleven Statues of the First Rank.

The first Rank begins by the figure which represents a *Vestal Nun*.

The second, a *Bacchus*.

The third, a *Cybele*.

The fourth, the Father *Silenus*.

The fifth, another *Vestal*.

The sixth, a *Meleager* the hunter.

The seventh, a *Sylvanus*.

The eighth, a *Cleopatra*.

The

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The ninth, a little Goddess of
Revenge.

The tenth, *Ceres*.

The eleventh, *Pandora*, who open'd the box where were the *Felicities* which returned to heaven, there remaining in the box nought but *Miseries*.

The Ten Statues of the Second Rank.

After having ended the first Rank, the second begins, whereof the first figure is *Salmacis* the Hermaphrodite.

The second, *Mercury*, who cuts off *Argus's* head, after having lain him asleep with his Flute, that he might carry away *Io*, changed into a Heifer, whereof *Argus* was the Guardian appointed by *Juno*, who chang'd him into a Peacock after his death.

The third, *Bacchus*.

The

The fourth, *Psyche*.

The fifth is a figure representing *Lentinus*, a beautiful young man, who was belov'd of the Emperour *Comodus*.

The sixth, a *Faunus* in a disguise of *Bacchus*.

The seventh, *Pomona*.

The eighth, a little *Sylvanus*.

The ninth, a *Minerva*.

The tenth, a *Bacchus*.

The Fountain of Bacchus, or of Autumn.

As you part from the Fountain of *Saturn*, turn on the left, you will find the Fountain of *Bacchus*, or of *Autumn*.

This Fountain abounds with great black Grapes, which make the mouth water. You may observe there *en passant*, that in *Versailles* there are two places where we lick our lips without swallowing any thing; the one is at this Foun-

Fountain, and the other is within the Apartments of the house, where the *Goddeses* and *Nymphs* are, who discover to you all their beauties with great advantage. Made by the *Sieur de Mercy*.

The Labyrinth.

Near the Fountain of *Bacchus* we find the *Labyrinth*, where there are all sorts of Animals, representing the *Fables* of *Æsop*e, and casting forth Water after divers manners. Made by divers Carvers.

It is difficult to get out of a *Labyrinth*, when a person is very much strayed in it, that he has lost the Idea of the ways; and above all, when we do not find an *Ariadne* to give us a Clew of thred to guide us forth. It must be owned that this daughter of *Minos* was very generous to help her Lover, not onely to the means of getting out

out of the *Labyrinth*, but moreover to follow him her self in his flight, so far, till this ungrateful man left her all alone in a desert Island. The *Fable* is remarkable in this, that the god *Bacchus* happily arriving in this Island, and finding there this unfortunate person, he delivered her not onely from the danger wherein she was, but moreover married her, and made her his lawful Wife; which shews us, that a good turn is never lost; and that if it be not recompensed by men, it never fails of being so by God.

But that you may not go astray in this *Labyrinth*, but may easily come forth, I give you in order the names of the *Fables* which are represented, that this may serve you as a guide and Clew of thread to avoid passing twice by the same place.

*The Fables which are within
the Labyrinth.*

The first *Fable*, is that of the
Horn-owl and of the *Birds*.

The second, the *Cock* and the
Partridge.

The third, the *Cock* and the
Fox.

The fourth, the *Cock* and the
Diamond.

The fifth, the *Cat* and the
Rat.

The sixth, the *Eagle* and the
Fox.

The seventh, the *Jaye* and the
Peacock.

The eighth, the *Cock* and the
Turkey-cock.

The ninth, the *Peacock* and the
Pye.

The tenth, the *Serpent*, the *An-
vil*, and the *File*.

eleventh, the *Ape* and its
The

The twelfth, the *combat* of *Animals*.

The thirteenth, the *Hen* and *Chicken*.

The fourteenth, the *Fox* and the *Crane*.

The fifteenth, the *Crane* and the *Fox*.

The sixteenth, the *Peacock* and the *Nightingale*.

The seventeenth, the *Parrot* and the *Ape*.

The eighteenth, the *Ape* Judge.

The nineteenth, the *Rat* and the *Frog*.

The twentieth, the *Hare* and the *Tortoise*.

The twenty first, the *Wolf* and the *Crane*.

The twenty second, the *Kite* and the *Birds*.

The twenty third, the *Ape* King.

The twenty fourth, the *Fox* and the *He-goat*.

The twenty fifth, the *Council* of *Rats*.
The

The twenty sixth, the *Ape* and the *Cat*.

The twenty seventh, the *Fox* and the *Grapes*.

The twenty eighth, the *Eagle*, the *Rabbet*, and the *Beetle*.

The twenty ninth, the *Wolf* and the *Porcupine*.

The thirtieth, the *Serpent* with many heads.

The thirty first, the young *Mouse*, the *Cat*, and the *Wagoner*.

The thirty second, the *Kite* and the *Pidgeons*.

The thirty third, the *Dolphin* and the *Ape*.

The thirty fourth, the *Fox* and the *Crow*.

The thirty fifth, the *Swan* and the *Crvne*.

The thirty sixth, the *Wolf* and the *Head*.

The thirty seventh, the *Serpent* and the *Porcupine*.

When you are come forth of the

the *Labyrinth*, turn you on your right hand till you are come in sight of the house, you will see the Garden-plot called the green Turfs, or the Horse-shoe : there is in the middle of it a great Bason with a figure of white Marble, which represents *Latona*, with *Apollo* and *Diana* her two Children. This Statue was made by the *Sieur de Mercy* : I believe you will judge it, with me, one of the best pieces of *Versailles* : there are in the Bason *Peasants* changing into *Frogs*.

It cannot be but you must be weary at present ; rest you a little on the green Turfs, and in the mean while I am going to relate to you the story of *Latona*, which some amongst you there may have read.

The Story of Latona.

Latona was a Mistress of *Jupiter*; she had by this god *Apollo* and *Diana*. This Goddess on a day flying from the jealous rage of *Juno* the Wife of *Jupiter*, found her self so tir'd with the way, and so altered, that desiring to refresh her self, she was constrained in this severe necessity to beg of some Peasants to help her to somewhat to drink water out of in the Marshes of *Lycia*; but these Rusticks were not content barely to deny her, but they farther hindred her from drinking with her Hands, troubling the Water with Stones and a great number of Clots of earth, which they threw into it over a Hedge. This cruel dealing urged *Latona* to beg of *Jupiter* to chastise the insolence of those rascally people: The incensed God
heard

heard the prayers of his abused Mistress, and at the very instant changed those barbarous Peasants into Frogs.

In truth a man must be very muck a Boor, not to pay a respect to Beauty, especially to that which is caress'd and dearly belov'd by a Sovereign: and it's to be in a good way of becoming a Frog, to forget a mans self to such a degree.

After that you have seen all that there is in the Garden-plot of the Horse-shoe, you may see the Garden-plot of Water, where will be plac'd twenty eight Statues of white Marble, which the King has caus'd to be made.

As you go to it you must ascend by the stair-case, where there is on each side a *Sphynx* of white marble, with a *Cupid* of cast Copper over it.

The explication of the Sphynx.

Seneca in his *Oedipus*, and in his *Thebais* says , that it was a Mon-

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ster

ster which appeared as far as the breast like a Virgin; it had the body of a Bird, the foot and grasp of a Lyon; it liv'd in a Mountain near *Thebes* in *Theffaly*. He says that this Monster was the terrour of the Peasants, whose cruelty was to continue till some person was found who could explain the following Riddle.

The Riddle of the Sphynx.

He askt of all the Inhabitants, and of all the Peasants, what Animal it was which in the Morning went on four feet, at Noon on two, and in the Evening on three? This Riddle was at last explained by *Oedipus*, son of *Laius* King of *Thebes*, who told him, That this Animal was Man, who in his Infancy, that is to say, the Morning of his life, goes on four feet; at his Noon, that is to say, in his strength, he goes with two feet; and in his
old

old age with three feet; the third foot being the Staff with which he supports himself.

The History which gave occasion to this Fable, is that of *Cadmus* King of *Thebes*, who had for his first Wife an *Amazon*, that is to say, a Warlike woman; this Woman was unfaithful to him; and this King had a second, which afterward accompanied him in all his adversities, and was changed (as the Fable says) into a Serpent with her Husband; that is to say, she crept on the earth in the lowness of her Husbonds fortune with great prudence, and was faithful to him even till death.

The first Wife of *Cadmus*, which was called *Sphynx*, as soon as she knew that *Cadmus* had taken another Wife, carried away the greatest part of his treasures, and a Dog which was very cruel to men; with this booty she withdrew her-

self into this Mountain near *Thebes*, where with the forces which she had gathered together, and with the Dog, she prepared Ambushes all the hours of the night for *Cadmus* or for his people, and did him great damages. Those of *Thebes* called these Ambushes Riddles, because they were hidden; so that it was said,

Argiva Sphynx nos, ænigma quoddam proponens, diripit.

That is to say, the *Sphynx* in proposing to us her Riddles, carries away always a great many of our people. This is what *Palephatus* says in his Tract, as giving too light credit to fabulous Stories.

The two *Sphynx's* which are at *Versailles* have half of the body of a Woman, who wears a Royal band, whereby the force of Arms is denoted: the other half is the body of a Lyon who hides his Paws,

Paws, on which a *Cupid* is set. All this signifies the force of Kings, which being joyned with Prudence and with Love, makes the King invincible. By the Lyon who hides his Paws is signified, that Kings must hide their warlike Designs and Enterprises, the nature of the Lyon being to hide his Talons when he goes abroad, that his Tracts may not be known, which he defaces with his Tail.

Of these twenty eight Statues, there will be four at the four corners of the Garden-plot, each ten foot in height, representing four *Rapes*.

The first is the *Rape* or carrying away by force of *Proserpina* by *Pluto* the God of Hell. The *Sieur Girardon* made this Statue.

The second is the *Rape* of *Orithya* the Daughter of *Erichtheus* by *Boreas* the God of the Winds. Made by the *Sieur de Mercy*.

The third is the *Rape of Cybele* by *Saturn*. Made by the *Sieur Regnaudin*.

The fourth is the *Rape of Coronis* by *Neptune*. Made by the *Sieur Baptiste Thuby*.

In the walks of the same Garden-plot there will be plac'd twenty four figures of white Marble, each of seven foot in height, representing by six times four the four Seasons of the year ; the four parts of the World ; the four Ages ; the four kinds of Poesie ; the four parts of the Day and Night ; and the four Elements. The whole made by the most skilful Carvers of the Kingdom.

The Four Seasons.

The *Spring* is represented by a young Girl crowned with a Garland, carrying in each hand a Nosegay.

Som-

Summer is represented by *Ceres*, crowned with Ears of Corn.

Autumn is represented by *Bacchus* laden with Grapes, and crowned with Ivy, holding a Cup in his hand.

And *Winter* by an Old man, representing *Saturn*, who has Fire at his feet.

The four parts of the World.

Europe is represented by a Queen with a Horse.

Asia carries a Censer, to shew that she produces and supplies us with Perfumes; she has a Camel by her side.

Africa is a Moor with a Lion.

America is a Woman adorn'd with Ostrich-Feathers, having a Crocodile by her side.

The four Ages.

The *Golden Age* is represented by a beautiful Girl crown'd with a Garland of flowers ; she holds a Bee-hive in one hand, and with the other an Olive-branch: These things signifie the union and peace of the first Age.

The *Silver Age* , is a Girl less beautiful than the former, advantageously habited, deckt with Precious stones and Pearls ; with the right hand she leans on a Plough-share , and with her left she carries a Sheaf or bundle of ears of Wheat ; which intimates to us, that men in that Age began to labour and cultivate the earth.

The *Brasen Age* is represented by a Woman armed , having a resolute Countenance, and her Head-piece crested with the head of a Lyon. We shall give it no other
ex-

explication than that which *Ovid* gives it in these two Verses.

*This cruel age through an inhumane
art,
Young Warriors arm'd with Javelin,
Sword, and Dart.*

The *Iron Age* is represented by a hideous Woman, who has a frightful aspect: she wears a Head-piece which has for Crest the head of a Wolf. She has in her right hand a Sword, and in the left hand a Shield, in the midst of which is painted *Fraud* under the figure of a Monster which has the head of a Man, and the body of a Mermaid, who by her singing draws to her Passengers to devour them: This Statue has under its feet a Trophy of Arms with spoils taken in War.

*Then Reason, Truth, and Justice fled
away,
And Lying, Fraud, and Malice bore
the sway.*

The four kinds of Poesie.

The *Lyrick* is represented under the figure of *Apollo*.

The *Heroick* under the figure of a *Hero*.

The *Pastoral* is represented by a *Shepherd*.

And the *Satyrick* by a *Satyr*.

*The four parts of the Day and
Night.*

The *East*, or the *Day-break*, is represented under the figure of a *Woman*, having a *Star* on her head, and a *Cock* at her feet: It is ordinarily represented by a beautiful *Boy*, who carries on his head *Lucifer*,

fer, or the Star which gives tidings
of the day : which made *Petrark*
say,

*Short while before it's day this A-
morous Star*

*Appears in th' East more bright than
any are.*

And the Prince of Poets *Virgil* :

*Already on the tops of Rocks 'tis
plain,*

*The Morning-star brings day-light
in again.*

The South

The *South* is represented by a
young moorish Girl of a mean sta-
ture, having over her head a Sun,
which darts down its Rays per-
pendicularly : She holds in her
right hand an Arrow, and in her
left a Shrub.

The

The North.

The *North* is represented by a Man armed.

The West.

The *West* is represented by an Old man who shews with his right hand the place where the Sun sets : He signifies a quiet and still Season, as may be seen by these Verses of *Ovid* :

*'Twas in a time when noise was calm
and still,
When rest and silence all the earth
did fill.*

The four Elements.

The *Earth* is represented by a Woman who holds a Horn of Abundance ; she has a Lyon at her feet.

The

The Water.

The *Water* is represented by another Woman crowned with Reeds, and pouring Water out of a Vessel.

The Air.

The *Air* is represented by a woman who carries a Rainbow, with *Zephyrus's*, and a *Champleon* at her feet.

The Fire.

The *Fire* is represented also by a woman, who carries Fire, and has a Salamander under her feet.

This is the end of what there is most remarkable at *Versailles*; for he that would describe all the particularities of this enchanted house, must make a great Volume. There
is

is nothing seen there which is not worthy of admiration. The things which appear there even the most common, would serve for Ornaments of the most beautiful Palaces of the world. The Fountains and Water - spouts are there in so great a number, and of different sorts; the Garden-plots so exactly regular; the Paintings so beautiful; and the Statues so natural, and so excellently wrought, that unless they are seen, and some stay be made at *Versailles* to consider them, it is impossible to be able to conceive well their fineness and excellency. I hope nevertheless that the explication which I have now made will contribute not a little to the satisfaction of your curiosity, since that by serving you as a Guide, it will pleasantly instruct you in the history of the greatest part of the figures which you will see; and withal in the names

names of the excellent Artists who made them.

When all has been seen that there is in the Garden, a man may go and see the *Vivarium* which is on the left side of the *Canal*, and the beautiful house of the *Trianon*, which is on the right side of the *Canal*.

In the *Vivarium* are seen many kinds of Animals which have been caused to be brought from Foreign Countries, and a great number of divers kinds of Birds that are very rare: among which you may observe the *Demoiselles*, Ostriches, Cormorants, a white Crow, Ducks and Geese of divers kinds, which by the noise they make, verifie the *Italian Proverb*, which says,

*D'oue è donne e ocche
Non ve parole pocche.*

The Water-spouts which are
made

made there to spring up on all sides, make one beauty of the walk of the *Vivarium*.

The *Trianon*, which may be called *the chief Ornament of Versailles*, is a house made after the manner of a Sea-snail, where there is a great number of very fine Looking-glasses, a pleasant Garden, a fine Orange-grove, dreading nothing but the Winter, which obliges it to keep in all its Perfumes for the Summer, the which it then freely diffuses round about. It's in this place where the *Zephyrus's* perfume themselves, to glide afterwards pleasantly along the walks of *Versailles* to rejoyce by their pleasant odours those that walk there.

*An Historical Explication of
what there is most remarkable
in the house of Monsieur at
Saint Cloud.*

IF, Gentlemen, you have had much pleasure in *Versailles*, you shall have still even to *Paris*; for in returning hither, besides the walks of Trees which guard you from the rays of the Sun, you will meet on your way the house of Monsieur at *Saint Cloud*: The Prospect is so beautiful, that you cannot but desire to go into it; you will see there very excellent Paintings, of the work of the *Sieur Mignard*, a very skilful Painter, and one of the best *Genius's* which we have.

When therefore you are gotten
with-

within the Court of the house, you will see in the Pediment of the chief Front a Dial unveil'd by Time, with some *Amours* which represent the four parts of the day.

On the Cornich which is born up by four Columns of the *Corinthian* Order, there is *Strength, Prudence, Riches, and War.*

On the right wing of the house there are in *Niches* four figures, which represent *Eloquence, Musick, Feasting, and Youth.*

At the head of the right wing there are four figures, which represent *Strength, the Spring, Policy, and Abundance.*

At the left wing of the house *Playing* is represented by the God *Momus*, *Dancing* by a *Bacchant*: there are also *Peace* and *Riches.*

At the head of the left wing there is *Hunting* represented by *Meleager*; *Constancy* by a woman who

who holds a Heart in her hand;
Recompence by *Apollo*; and *Science* by a Woman who holds a Book.

The Gallery of Apollo.

You will ascend next into the *Gallery of Apollo*. As you enter, the first Picture that is over the door represents the birth of *Apollo* and *Diana*: Wearied *Latona* begs of *Jupiter* vengeance on the base Peasants of *Lycia*; there is one stooping who disturbs the water, to hinder her from drinking, and another crouching behind her, who makes mops and mouths at this Goddess, threatening her.

At the other end of the Picture on the left hand, behind a figure lying down and sleeping, there are two little figures of a little male Peasant, and of a little femal Peasant; the first holds a Flute, and the

the second. a Nest of Ducks.

Jupiter is there represented on a Cloud.

And the ground of the Picture represents the Isle of *Delos*, with the Sea and a great Forest.

It's in that Island where *Latona* was delivered of *Apollo* and *Diana* on a Palm tree : The Palm tree signifies the victory which she gained over the hardships which the Jealousie of *Juno* had forc't her upon.

By *Latona* the Fable understands *Vertue* ; which in despite of the Jealousie of *Riches* signified by *Juno*, brings forth the beautiful light of the Day, and that of the Night : This Nymph is made by the Mistress of *Jupiter*, because God loves *Vertue*, and puts light in its heart and understanding, which it does not bring forth but by pain and labour, and after having gain'd a glorious victory.

By

By the Peasants of *Lycia* who disturbed her water, ought to be understood the rascally sort of People, who ordinarily insult over and despise unfortunate Vertue. If *Jupiter* changed them into Frogs, it means that God leaves such people to wallow in the dirt like Frogs.

In the great Cieling-piece of this Gallery, *the rising Sun* is represented issuing from his Palace, accompanied with the hours of the Day, driving away and resolving the Vapour which forms the obscurity; he has a child goes before him, who carries a little Horn full of Fruits, which represents *Abundance*.

Lower, beneath, there are two little *Zephyrus's*, who pour down the morning Dew upon the coming of the rays of the Sun. *Aurora* appears in her Chariot, before whom a flying *Cupid* strews Flowers.

ers. Above, a little before *Aurora*, the Morning-star is represented by a beautiful young man who carries it on his head, a Rod in his hand, driving away the night and all the Constellations before him : the Swallow, which is the bird that sings before day-break, flies a little before.

At the end of the Picture appears *Night* in a rapid and violent posture, drawing with her two hands her Veils, and accompanied with her two Children, whereof one represents the sleep of life, and the other that of death.

The four Seasons of the year are there represented.

The Spring.

The *Spring* is represented by the Feasts or the Marriage of *Flora* and *Zephyrus* : that Goddess appears on a bed, *Zephyrus* by her, who

who caresses her with one hand, and shews with the other an extreme earnestness to pour on her Flowers, which one of the hours of the day brings in a little Horn of Abundance. Three *Cupids* are about her: there is one who holds a basket of Flowers, another who takes off them to throw confusedly on *Flora*; and a third sitting by another little basket of Flowers, wherewith he makes Garlands.

On the left side of the Goddess on the side of the Picture, three *Amours* more are seen: the first sitting on the skin of a He-goat, which he pierces to draw Wine hence; the second who receives it in a Cup of Gold; and the third seated lower, holding a Vessel betwixt his legs, who receives also the wine which issues from this He-goat arch-wise, and with violence.

On her right side behind *Zephy-*
rws,

rus, there are two other *Cupids*, whereof one represents *Winter*, who holds a lighted Torch ; and the other plays with a little bird, which he has let fly.

In the forepart of the Picture is a figure which kneels, and gathers Flowers to carry them to *Flora* ; and on the other side before the Picture of *Flora*, in the forepart of the Picture, is a figure seen by the back, which takes with one hand Flowers in a basket, and with the other takes Flowers from on the bed of *Flora* ; and near her there are Vessels represented with a Table set with a small Treat. There is the ancient figure of the Salt which was used in all her meals, being in the form of a small Pyramid, with Cakes and other Fruits.

In the ground of the Picture the little figures appearing at a distance, represent *Bacchants*, with *Catyr*s, who come to rejoyce themselves at the Feasts of *Flora*. *The*

The Summer.

The Summer is represented by the Feasts of *Ceres*.

The Virgins who carry the Statue of this Goddess in devotion among Corn for the Fertility of the Earth, make a stop, having set down their Trivet and brought their offerings, which are a Sow and a Sheep, to sacrifice them, about which they are employ'd.

The foremost Figure seen by the back, is represented by the Sacrificer holding a Knife in the right hand, and in a posture of cutting the throat of the Sacrifice, at the instant that the Priestess pronounces the essential words of the Sacrifice, and at the same time that another Virgin pours Milk and Wine on the fire of the Trivet, which smoaks: the Virgins are followed by *Bacchants* with ancient Instruments; and whilst the Sacrifice is

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making,

making, the Harvest-People put themselves on their knees with Torches in their hands, in a posture of adoring the Goddess *Ceres*, which the Virgins carry on their shoulders; and others present her sheafs of Corn. The Painter, to shew the extream heat of the Summer, has represented the Dog-Star with a Cloud: This Dog-Star is a thirsty Dog regarding the Sun.

Autumn.

It is represented by the Feasts of *Bacchus*, call'd *Bacchanalia*.

At his return from the *Indies* he found *Ariadne* all bedewed with Tears, whom wicked *Theseus* had left alone in a desert Island.

The Painter represents in the midst of his Picture, *Theseus* and *Ariadne* in a Chariot drawn by Panthers, which are driven by two *Cupids*, seeming to comfort her by the joy which she ought to have

for

for being near a God. There is represented an orderly march of *Faunes* and *Bacchants*, with the Javelin wrapt with Ivy in their hands, of whom one dances before the Chariot, beating a Drum; and another carries a Pannier of Grapes, seeming to be pleas'd by his smiling air, to see two little Children, one fallen asleep by the Vintage, and the other laughing at him.

This Company is followed by the good Father *Silenus*, carried by *Fannes*; and all this Troop is deckt and crown'd with Vine and Ivy-leaves.

The ground of the Picture represents a Sea, and a little Vessel appearing at a distance, which *Ariadne* shews to *Bacchus*, as an inconstant person, who has forsaken her: this is on the left.

On the right are represented the Trees of Autumn with Fruits. The persons marching in order, have Ti-

gers, skins about them. The Vizards and Drums which are there, denote the rejoycings at the Feasts of *Bacchus*.

The Winter.

The chief Figure of the Picture is represented by the Wind *Boreas*, with his two sons, *Boreas* on a great Cloud, his Cloak wrapt about his left arm, flying and blowing in a rage the Hail and Snow with his two Children, driving away the Sun, who goes to hide himself in the corner of the Picture. The Sun is almost offuscated by a thick and dark Cloud which pursues him.

Behind *Boreas* the seven *Pleiades* are represented, as well in humane Figures as in Stars, which resolve themselves into Water, and pour down Water from ancient Vessels.

In the forepart of the Picture the Earth is represented begging relie

of the Sun : *Vulcan* comes behind, offering her the Fire of the Earth, there being now none but him who can give her succour.

A River is there represented somewhat at a distance under a Grotto with its Wine in it; the water which issues from it being all congeal'd into Ice.

The Ground of the Picture is a Sea agitated, full of Storms, where are some Vessels in danger; the Sea-coast is frozen, and there are on the Banks Water-fowl.

We see *Parnassus* and *Apollo*, who invite to them *Musick*, pointing at a Nightingale sitting on the branch of a Laurel-tree (as the symbol of Musick) of which he pretends that men hearken to all the notes, to cause them to be observ'd.

The two Children which are in the forepart of the Picture, one which strikes with a Hammer on an Anvil, and the other which is taking

a Hammer out of a pair of Scales to strike with him, denote *Measure*; and the Scales which are beneath the Anvil on the ground, denote *Justice*.

The Swans which are on the left side represent the voice of the Poets.

As to the four little Pictures of the Vault, of the two on the two sides of the great Seiling-piece, that which is on the right regarding the great Seiling-piece, is *Clymene*, who presents her Son *Phaeton* to *Apollo* for him to own him.

That which is on the left represents *Apollo* with *Vertue*, flying in the Air, shewing *Vertue*, who is seated beneath on Clouds, his Seat all full of light, which is the place where he will have her to sit: The *Amour* of *Vertue* is by, seated on Clouds, holding great branches of Laurels, which serve but as an Ornament to the Picture.

Those

Those of the ends, that on the right regarding the great Seiling-piece, represents *Circe* the Daughter of the Sun, seated on Clouds; a *Cupid* near her, who presents her a great number of Herbs.

And on the right at the other end, bold *Icarus* is represented, with his Wings melting, in the posture of a man frightened, who finds himself falling from the course of the Sun on the Earth.

The eight *bas Reliefs* of this beautiful Gallery are set in great round gilded Frames.

The first, which is as you enter into the Gallery on the right, represents *Apollo* before the Porch of his Temple, his Tripod before him, the *Sibyl* on her knees shewing him a handful of Sea sands in her hand, and begging him to make her live as many years as she carries grains of Sand.

The second on the left, repre-

sents *Apollo* seated on a Terrace, the God *Esculapius* his Son on his knees near him, leaning on a great Book which is on the knees of *Apollo*, a great number of Plants before them which issue from the Earth, and which *Apollo* shews him to teach him Physick.

There are two other *bas Reliefs* greater than the former, which extend themselves even to half the Gallery : The one represents the defiance of *Marsias* to *Apollo*, *Midas* near them, who is the Judge. The other on the right opposite to it, represents *Apollo*, who causes *Marsias* to be flea'd.

There are four other *bas Reliefs* which make the other half of the Gallery : The first on the right represents the change of *Coronis* ; and the second on the left, that of *Daphne* into a Laurel-tree : And at the end of the Gallery at the two sides of the Picture of *Parnassus*, on the

the right, is the change of *Cyparissus* into a Cypress-tree; and on the left, that of *Clytia* into the Sun-flower.

From the Gallery you go to the great Hall, where are represented the *Amours* of *Venus* and of *Mars*; which is a great story, whereof the Painting is very excellent.

The Explication of the Amours of Mars and Venus, which are in the great Hall.

It is good to know, for the better understanding of this Explication, that *Cælus* was the first Deity which the Pagans knew: The second was *Saturn* his Son, who represented Time. It's for this reason that he is painted as an old man, with Wings on his back, and a Sithe in his hand: he has Wings to signifie that Time runs on so swift, that it seems to flie; he is painted as an old man,

because he was created the first; and they give him a *Sithe*, to shew that like a Mower he cuts all down, and destroys all that Nature produces. He was represented also devouring one of his Children, to shew that he destroys that which even himself has engendred: and that his Father *Cælus* should not engender other Gods more than himself, he took from him with his *Sithe* the power of engendring: The Bloud falling into the Sea, and being mixt with the froth which is made of its Waves against the Rocks of the Island of *Cyprus*, engendred *Venus*, who liv'd in this Island; which gave her the name of *Cyprus*, and *Cyprian Venus*.

This Goddess was the Wife of *Vulcan*, who was the God of Smiths. They had *Cupid*, who has been taken for the God of *Love*, or for Love it self.

Mars was the God of War, Son
of

of the Goddess *Juno*, Wife of *Jupiter*, who through the Jealousie which she conceiv'd, for that *Jupiter* her Husband had all alone engendred the Goddess *Minerva* in his brain : She would likewise engender alone, which she did by touching a Flower by the counsel of the Goddess *Flora*.

Minerva is the Goddess of Arts and Sciences ; she presides over defensive Arms, and then she is called *Bellona* : She issued from the brain of *Jupiter*.

The true sence of this Fable is, that by *Jupiter* must be understood the supreme Deity, who by his wisdom has settled the conditions of things, and has given to men Science and the invention of Arts, and the means to defend themselves against those who would disturb them, in whatsoever manner it be.

The Goddess *Juno* in this place is taken

taken for Riches ; which joyn'd with Jealousie , have engendred *Mars*, who signifies War, which disturbs the quiet of States, which are represented by the Goddess *Minerva*. War is made very often by the counsel of Youth, signified by *Flora*, who is the Goddess of it.

Mars became amorous of the Goddess *Venus* ; the Sun, who was the Nephew of *Vulcan*, discover'd to him the wanton Loves of *Venus* his Wife with *Mars* ; whereupon *Vulcan* being toucht with Jealousie, made a Net so subtle and delicate, with so much skill and artifice, at the places where *Mars* had meetings with his Wife, that they were there both taken, and expos'd to the derision and laughter of all the Gods.

The meaning of the Fable is, that by *Mars* we must understand Men of War, and by *Venus* Pleasure ; which the Poets have feign'd to

inhabit the Isle of *Cyprus*, because it was at that time the most fertile and most voluptuous of all the *Levant*. It's also on this occasion that the Poets have said, that when Soldiers yield themselves to be overcome with Pleasures, they come to a relaxation of that warlike vertue which they had acquired in Military Discipline; and as effeminacy over-rules them, the friends of the contrary party, signified by the *Sun*, who discovers the Amours of *Venus* to *Vulcan*, seeing their disorder, give notice to their Enemies; who finding them in the arms of Pleasure, defeat them, and cut them in pieces. Thus they find themselves taken in the Net, where the fire of Lasciviousness, which is the Husband of Pleasure, has caught them, and where afterward those who have escap'd death, are expos'd to the laughter of the great men of the World, signified by the Gods, who

who derided *Mars* and *Venus* taken in the Net made by *Vulcan* : and History is fill'd with an infinite number of the like Examples.

Vulcan is made the Husband of *Venus*, to shew that Fire is inseparable from Pleasure, which has always somewhat that is deform'd, and is the cause that Arms are often made on her occasion. It's for this reason that *Vulcan* made the Arms of *Æneas*, of whom *Venus* said her self the Mother. And the Fable shews in this place, that *Anchises* the Father of *Æneas*, was very rich and powerful, and that he lived in a Country very much abounding in all that might serve for pleasure; and his Wife was doubtless one of the fairest of her time.

The Arms of the *Grecians* and *Trojans*, were they not forg'd by *Vulcan*, that is to say, by the Fire of Pleasure, by reason of *Paris's* carrying away of *Helena* by force? If

Vulcan

Vulcan be painted lame, holding a wooden leg in his hand, it's because the Fire cannot support it self and subsist, without Wood : and if he be made the God of Smiths, it's because he serves to forge Arms, and to make the points of the Arrows of *Cupid*, or of Love ; there being nothing so certain, as that it is the Fire of Pleasure which whets and makes the first points of Love.

We see moreover in these Amours of *Mars* and *Venus*, this God of War, who is disarm'd by many little *Cupids*, at the time that he comes to pay a Visit to his Mistress : which shews that Pleasure disarms and renders effeminate the most generous hearts.

Thus you have the true explication of the Amours of *Venus* and of *Mars* ; and if any one asks whence I have taken it, I answer him, that it was from the brain of the Goddess *Minerva*, who of late threw
on

on the Earth this production of her understanding, for the first who could find it; and Chance has happily made me light upon it to put it in this place.

Afterward as you enter into the Garden by the great Stair-case, you see there a *Cleopatra* and a *Bacchus*; at the side of it four little Water-spouts; and at the bottom of this Stair-case a great Bason, where there are two great Water-spouts.

There are seen round about this great Bason the four Elements represented by twelve Deities.

The first Figure is *Vulcan*, who has at his feet a Head-piece made by himself, and Iron-bars, a Hammer, and the Net with which he took *Venus* and *Mars* lying together; which the Sun, who sees all things, had discover'd to him: he leans with his left hand on an Anvil, and with his right he strokes his Beard, and looks on *Venus*, reproaching

ching her as it were for her Infidelity.

The second Figure is *Venus*, who looks on *Vulcan*, and presents him Necklaces of Pearl as it were to appease him.

The third Figure is *Mars* : those are the three Deities which represent the Fire.

The fourth and the fifth representing the one the River *Stix*, the other *Galathea* : And the sixth which represents *Neptune*, are the Deities of the Water.

The seventh, the eighth, and the ninth, which represent, the first *Ceres* with ears of Corn, the second *Bacchus*, and the third *Flora* : These are the Deities of the Earth.

The tenth Figure is *Iris*, who has little wings at her heels and on her head : She is the Messenger of *Juno*, as *Mercury* is of *Jupiter*.

The eleventh and the twelfth Figures are *Zephyrus* and *Juno* : These
last

last are the Deities of the Air.

So that the partition of the four Elements is made by these twelve Statues.

The six which are on the side of the House, represent the Air and the Fire.

The other six opposite represent the Earth and the Water; made by the *Sieur de Cadeinne*.

Finally, there is seen in this beautiful Garden very fine *Cascades*, and an infinite store of other excellent things, which are not here discover'd, I having propos'd to myself onely what there is most considerable to be seen in this charming and delightful Seat.

A compendious Inventory of
the Treasury of St. *Denis*,
where the Pieces are plac'd
in the following order,
which are shewn in each
Press for the satisfaction of
Curious Persons.

First,

*In the first Press near the entrance
of the Treasury.*

A Great, very beautiful, and
pretious Cross of massie Gold,
all cover'd before with Rubies, Sa-
phirs, Emeralds, and Oriental Pearl.
There is shewn under the rich little
Cross which is in the midst of it,
the length of a foot and a half of
the

the wood of the true Cross. It was sent in the year 1205. to *Philip Auguste* King of France, by *Baudouin* Emperour of the East, and since given to the Church of St. *Denis* by the same *Philip Auguste*.

A little Crucifix in chaste in Gold, very delicately made of the wood of the true Cross, by Pope *Clement* the *Third's* own hands, who gave it to the said *Philip Auguste*, and his Majesty to the glorious Martyr St. *Denis*.

The Reliquary of the same King all deck'd with Stones set in Gold: There is shewn under the Crystal a little Vial in which there is of the Bloud and Water which ran from the side of *our Saviour*, when it was pierc'd with the Lance: There is moreover some of the Milk, and of the Gown of *our Lady*: A Finger of the Apostle St. *Thomas*; another Finger of St. *Medard*; and the Myrrh which the Kings offered to

our Saviour: and twenty eight other different sorts of Relicks.

One of the Nails wherewith our Saviour was fasten'd to the Cross, sent to *Charlemagne* by *Constantine the Fifth*, Emperour of *Constantinople*, and since given to the Church of *St. Denis* by *Charles the bald*, the Grand-son of the said *Charlemagne*: It is in chast in a great silver Tabernacle gilt and garnish'd with precious Stones, made by the Monks.

An Image of the holy Virgin of Silver gilt, which holds with one hand a little Reliquary, in which is seen a piece of the Swadling-cloaths wherewith she wrapt our Saviour in the Manger of *Bethleem*: given by *Guy de Monceaux* Abbot of *St. Denis*.

One of the Pitchers in which our Saviour chang'd Water into Wine at the Marriage of *Cana* in *Galilee*.

A great Image of our Lady, of Silver

Silver gilt, holding in the right hand a Flower-de-luce of Gold, in which there are of her Hairs and Cloaths : given by *Jane D'Eureux* Queen of *France*.

Another great Image of *St. John* the Evangelist, of Silver gilt, holding with one hand a Crystal Tube set in Gold, in which is seen a Tooth of the said holy Apostle ; caus'd to be made and put in the Treasury by the Monks of *St. Denis*.

A fine Reliquary, in which is preserv'd under a piece of Rock-crystal, some of the Bones of *St. Placidius* the Disciple of *St. Bennet*, and of his Sister *St. Flavia* a Roman Lady, who were martyr'd together above eleven hundred years since : caus'd to be made and put in the Treasury by the Monks.

The Bones of an Arm of the great Captain and Martyr *St. Eustachius*, set in silver gilt, enrich'd with precious Stones : caus'd to be made
and

and put in the Treasury by the Monks.

A little Reliquary, under the Crystal of which is seen a Bone of *St. Giles*, Abbot : put in the Treasury by the Monks.

A fine Reliquary of Silver gilt, in the form of a Chappel, in which are seen parcels of all the Relicks which are in the holy Chappel of *Paris*, set in Gold : given by *Jane D'Eureux* Queen of *France*.

The Arm-bone of the good old man *St. Simeon*, who receiv'd our Saviour at the Temple ; his Reliquary is all of Gold, and enrich'd with precious Stones : made and put in the Treasury by the Monks.

A Reliquary of Silver gilt, representing the martyrdom of *St. Hippolitus*, of whom there is a Bone in it : made and put in the Treasury by the Monks.

The two Crowns which *Henry the Fourth* caus'd to be made for
his

his Coronation, whereof one is of Silver gilt, and the other of Gold enamell'd.

The Scepter and the Hand of Justice of the same *Henry the Fourth*.

The two Miters which the Abbots of *S. Denis* made use of when they were Regulars; whereof the one is of Embroidery, and the other has a ground of Pearls, enricht with a great number of pretious Stones set in Gold: made by the Abbots.

The Silver gilt Crosier which the same Abbots used: made by them. The Chanters Staff, the upper end of which is adorn'd with many pretious Stones: by the Monks.

In the second Press.

A great Image representing half the body of *St. Hilary*, Bishop of *Poitiers*, and Doctor of the Church, whose Mitre and the welt of his Cope

Cope about his neck, are all cover'd with very pretious Stones and Oriental Pearl, set in Gold: the Head of the said Saint is within that of the Image, and the Bones of one of his Arms in a Crystal, which the same Image holds betwixt one of its hands. This Work comes from the Abbots and the Monks.

A great Cross all of Gold and pretious Stones, called the Cross of St. *Laurence*, because in it there is a Bar of the Iron-gate on which this holy Martyr was roasted. It is the Present of *Charles the bald*.

A silver Reliquary gilt, at the upper part of which is seen a Finger, both flesh and bone, of the Apostle St. *Bartholomew*, set in a Crystal garnisht with Gold. *Philip Auguste* gave it.

A very fine Reliquary of silver gilt, in which is seen, under a Crystal, one of the Shoulder-bones of St. *John Baptist*; sent by the Em-
G perour

perour *Heraclius* to *Dagobert*, Founder of the Abbey and Church of *St. Denis*: in chaste by the Monks.

A great Image of *St. Nicolas* of silver gilt, whose Mitre is enrich'd with pretious Stones, and at the foot of it there are Relicks of the Saint: given by the Reverend Abbot of *St. Denis*, *Guy de Monceaux*.

A Cross of silver gilt, adorn'd with Emeralds, in which there is of the wood of the true Cross: It comes from the Monks.

An Eye of the glorious Martyr & Bishop of *Authun*, *St. Leger*, set under a Crystal, held by an Image of the said Saint, the whole of silver gilt: This Work comes from the Monks.

An Image of *St. Denis* the *Areopagite* of silver gilt, at the bottom of which there are of his Relicks: The Abbot and the Monks caus'd it to be made and put in the Treasury.

Another

Another Image of *St. Catherine* of silver gilt, at the bottom of which there are likewise of her Relicks: Given by *Guy de Monceaux*, Abbot Regular of *St. Denis*.

A fine Shrine for Relicks, made on the Model of the Church of *Nostre-dame* of *Paris*, all full of holy Relicks; and among others there are of seven Apostles: It is a Gift of *Louis the Eleventh*, King of *France*, to the Church of *St. Denis*.

A silver gilt Reliquary made in the form of a Trunk, in which are seen some of the bones of the Prophet *Isaias*, who liv'd about six hundred years before the birth of our Saviour: Caus'd to be made and put in the Treasury by the Monks.

Another Reliquary of the same matter and fashion as the former, where there is a bone of the blessed Martyr *St. Pantaleon*: Made by the Monks.

A little Crystal Reliquary set in silver, in which there are of the Hairs of *St. Marguerite*: Made by the Monks.

The Leprous Scurf which our Saviour took from the face of the Leper, whom he cur'd in proof of the miraculous Dedication made by himself of the Church of *St. Denis*: The said Leprous Scurf is under a Crystal in chast in silver.

A Manuscript Missal written above eight hundred years since, cover'd with silver, and on one side are seen the Images of a Crucifix, of the Virgin, and of *St. John*, in Ivory, set round with Pearls and precious Stones.

A very ancient Book cover'd with Ivory, bordered with silver, containing the Gospels written in letters of gold and silver on skins of a Purple-colour.

An Image of our Lady, which is of Ivory, crown'd with Gold enrich'd

rich'd with pretious Stones, and excellently well made.

Two little Vessels very pretious, call'd *Suger's Pots*, because they were given him by *Loüis the Seventh*; whereof one is of Rock-Crystal, the other of a Beril, cut with the point of a Diamond.

The two Crowns of *Loüis the Thirteenth*; whereof one is of Gold, the other of Silver: They serv'd at his Coronation.

In the third Press.

A golden Head of the great *St. Denis the Areopagite*, Apostle of *France*, and Patron of the place; whose Mitre also of Gold is all cover'd with very pretious Stones, and Oriental Pearls: the whole born up by two great Angels of silver gilt. This very pretious Work was caus'd to be made by *Matthew de Vandosme*, Abbot Regular of *St. Denis*. G 3 The

The Chalice and the little Vessels for holding Wine and Water, which the same *St. Denis* made use of at the Sacrifice of the Mass, about fifteen hundred and fifty years since ; the whole of Rock-Crystal enchas'd in silver, and the Chalice enrich'd with pretious Stones.

The upper end of the Cross of the same Saint, which was but of wood ; it has since been caus'd to be cover'd with Gold and pretious Stones.

His Pontifical Ring of Gold, having in the midst of it a beautiful Saphyr set round with many other Stones.

The Clasp of his Cope.

The Staff which he carried with him in his Travels, it is of wood ; but since it has been caus'd to be cover'd with silver, and the upper part of it to be adorn'd with Crystals and other pretious Stones : His Ink-horn, Chest, and Cornet, made after the Grecian fashion. A

A Book of Vellam, cover'd with Ivory and edg'd with silver and Precious stones, containing the Works of the same *St. Denis*, commented and written by *St. Maximus's* own hand ; sent to *St. Denis* by *Manuel Paleologue* the second of the name, Emperour of the East.

The right Hand of the Apostle *St. Thomas*, both flesh and bone, very richly incas'd in Gold, beset with Diamonds, Rubies, Emeralds, and Oriental Pearls : sent to *St. Denis* by *John Duke of Berry*, by way of acknowledgment for some Relicks which the Abbot and the Monks had given him to put in a Church which he had caus'd to be built, bearing the name of the said Saint.

The Chin of *St. Louis* King of *France*, in a Reliquary of silver gilt, supported by his son *Philip the Third*, and his grandchild *Philip the Fourth*, call'd *the Fair*, whose

Crowns are of Gold enrich'd with Pretious stones: Caus'd to be made and put in the Treasury by the Abbot *Giles of Pontoise* and the Monks.

At the foot of the said Reliquary is seen another also of silver gilt, containing a Bone of St. *Loüis* Archbishop of *Tholozé* grand Nephew of the King St. *Loüis*, supported by a Figure of *Giles of Pontoise*, Abbot of St. *Denis*, vested with his Pontifical Habits, with a Miter cover'd with Pretious stones: given by the same Abbot.

The Hand of Justice of the same King St. *Loüis*, of silver gilt.

A little Reliquary in the form of a Hand, of silver gilt, in which there is a Bone of St. *Denis the Areopagite*. This Piece belong'd to the Oratory of St. *Loüis*.

The Cup out of which the same St. *Loüis* drank, made of Tamarisk-wood garnisht, with a foot of silver gilt, enamell'd and deckt with
Flower-

Flower-de-luces of Gold, with an L. crown'd.

The Sword which the same St. *Louis* made use of against the *Turks* in his Voyage of the Holy Land.

The Crown of the same Saint all of Gold, and very rich Jewels, there being in it, among others, a Ruby and a Saphyr of extraordinary bigness, and of an inestimable value.

The Gold-Ring of the same St. *Louis*, all deckt with Flower-de-luces, garnisht with a great square Saphyr, on which is grav'd an Image with an S. and an L. which signifie *Sigillum Ludovici*, because the Saint made use of it to seal his Letters.

A very fine Stone of Azure set in Gold, on one side of which is the Image of our Saviour; and on the other that of our Lady, in Relief.

The Clasp of a Cope given by *Anne de Bretagne* Queen of *France*, enricht and adorn'd with a very fair Jacinth set in a Beazil of Gold, sup-

ported by two Herminees of Gold enamell'd. This Piece is of great value.

A rich Vial of an Onix, garnisht with silver gilt.

A great and very beautiful piece of Rock-crystal enchaft in a great circle of gold, enricht with Pretious stones, through which are seen the Images of the Crucifix, of the holy Virgin, and of St. *John*, very industriously ingrav'd in the back-part of the said Crystal.

A Chalice of a very ancient make, the bowl of which is of an Oriental Agate, very beautiful, and well cut: The said Bowl is garnisht above and beneath with silver gilt, and enricht with many other Jewels.

The Patine of the said Chalice is of a beautiful green Porphyre, markt with little spots, semé, with little Filhes of gold, edg'd with gold, and enricht with Pretious stones.

A beautiful Camahieu of a white Agate, on which is seen the Effigies of the Queen of Saba, who came to see Solomon at Jerusalem.

A Drinking-cup made of a beautiful Oriental Agate, perfectly well cut, and enchast in silver with many Pretious stones.

The two Crowns of Louis the Fourteenth, which were made use of at his Coronation; the one is of silver gilt, and the other of gold.

In the fourth Press.

A great Image of St. Bennet to half his body, of silver gilt, whose Miter and embroider'd Border about his neck, are all cover'd with Jewels set in gold: betwixt his hands there is a Crystal, in which is seen the bone of one of the arms of the said Saint; given with the hand of St. Thomas before-mentioned, by John Duke of Berry, and on the same occasion.

A

A great Croſs of maſſie Gold, made by *St. Eſay*: it is enricht with a great number of Oriental Pearls, and other very Pretious ſtones, and among others with a very great and very fine Oriental Amethiſt: it belong'd to *Charlemagne*, and was given to *St. Denis* by his Grandchild *Charles the bald*.

The Skreen or Reliquary of *Charlemagne* all of Gold, and with a great number of very Pretious Jewels, and great Oriental Pearls; at the foot of which are ſeen, under a Cryſtal, three bones of the arms of the Saints *George*, *Theodor*, and *Apollinarius*.

The Crown of the ſame *Charlemagne* all of Gold, and very fine Jewels; it is carried to *Rheims* to be uſed at the Coronations of our Kings, with the other Royal Ornaments following; to wit,

The Scepter, the Hand of Juſtice,
and

and the Spurs of the said *Charlemagne*, all of Gold ; his Sword, whereof the hilt and gard are of gold, and the upper part of the scabbard enricht with Pretious stones ; the Clasp of his Royal Mantle all of Gold, Diamonds, Rubies, and Oriental Pearls ; and the Book containing the Ceremonies which are observ'd at the said Coronations.

The Crown of *Jane D'Eureux* Queen of *France*, Wife of *Charles the Fourth*, all of Gold and fine Pretious stones : it is made use of at the Coronation of the *Queens*, which is perform'd in the Church of Saint *Denis*.

A beautiful Vessel of Rock-crystal very well cut, enchaft in silver gilt, and enricht with Jewels. Given by *Suger* Abbot of *St. Denis*.

A beautiful little Image of the holy Virgin, of fine Amber.

An excellent Vessel of Porphyre, adorn'd

adorn'd with a head and two wings of an Eagle, of silver gilt. Given by the same Abbot *Suger*.

A Chalice with its cover, of silver enamell'd. Given by King *Charles the Fifth*.

A Vessel inclining to the fashion of a great Drinking-cup, made of a Chrysolite, and enchaft in Gold by *St. Eloy*. Given by the same Abbot *Suger*.

A very fine Book containing the Gospels of the Feasts of the year, which is made use of at great Solemnities : it is cover'd with golden Plates, and enricht with a great many Jewels, and great Oriental Pearls. Caus'd to be made by the Monks.

Another beautiful Vessel of an Oriental Agate, esteem'd beyond all value, for its antiquity, its largeness, and the beauty of its work. *Ptolomy Philadelphus* caus'd it to be made about eighteen hundred years since.

since. It's a Present of *Charles the Third*, furnam'd the *Simple*.

Another very beautiful Vessel of the Chalcedony-stone, garnisht with silver, and enricht with Jewels and Oriental Pearls. Given by Abbot *Suger*.

A beautiful, great, very ancient, and curious Vessel of rich Crystal, which was us'd in the Temple of *Solomon*. Given by *Charles the Bald*.

A great Cup of Gold and Precious stones, which belong'd to the same *Solomon*.

The Picture of *Nero* in a *Cama-bien* of an Agate, marvelously rare for its different colours, all natural.

A tawny Chalcedony, representing the head of *Cæsar*.

Another Chalcedony, which Jewellers call *Clairette*, by reason of its colour, representing the head of a Child.

A little Idol of *Apollo*, grav'd on an Amethyst, set in Gold, enricht with Pretious stones.

In the fifth Press.

A Shrine for Relicks, of silver gilt, adorn'd with Crystals, in which are the Relicks of *St. Denis* Bishop of *Corinth*, which were brought to *St. Denis* by the Cardinal *Peter of Capua*, Legat of the holy See, *Anno 1215*, in the time, and by the order of Pope *Innocent the Third*.

In the sixth Press.

A fine Shrine for Relicks, of silver gilt, enricht with Pretious stones, in which repose the Relicks of *St. Louis* King of *France*.

In the seventh Press.

In this Press are kept ordinarily
during

during the life of each King, his Royal Habits which serv'd at his Coronation; as at present those of our Invincible Adeodatus *Louis the Fourteenth*, crown'd at *Rheims* *An. 1654*, are there kept.

In the eighth Press.

A Unicorn's Horn six foot and a half in length.

The Talon of a Griffen of so prodigious a bigness, that in its cavity it holds a pint of the measure of *St. Denis*, which is very great. This Piece and the precedent were sent to *Charlemagne*, *An. 807*, by *Aaron* King of *Persia*, and since given to *St. Denis* by *Charles the Bald*.

Two Teeth of a Sea-Horse of a prodigious bigness, sent to *St. Denis* by *David* King of *Scotland*.

The Lanthorn of *Malchus* which serv'd for the taking of *our Saviour* in the Garden of Olives; which the
Vul.

Vulgar call *Judas's Lanthorn*, because he made himself in that Adventure the Guide of the company.

A Play of Chests of Ivory, which formerly the Emperour *Charlemagne* made use of.

One of the Hunting-horns of *Rowland*, Nephew of the said *Charlemagne*.

The Sword of *Turpin*, who from being a Monk of *St. Denis*, having been made Archbishop of *Rheims*, bore Arms afterward with his Uncle *Charlemagne* against the Infidels.

The Sword of *Jane D'Arc*, *Pucelle of Orleans*.

The Effigies of *Francis Dolphin*, eldest Son of *Francis the First*.

The Effigies of the *Duke of Alençon*, Son of *Henry the Second*, and Brother of *Charles the Ninth*, and of *Henry the Third*.

In the other Presses above are the following Figures of the Kings of France drawn to the life, and vested in their Royal Robes.

In the first, that of Charles the Eighth, Son of Louis the Eleventh, and that of Louis the Twelfth call'd the Father of the People.

In the second, that of Francis the First, and of Henry the Second his Son.

In the third, that of Charles the Ninth, and of Henry the Third.

In the fourth, that of Henry the Fourth, and of Louis the Thirteenth, with the Gantlets, Spurs, and Head-piece which serv'd for their Funeral-Pomp.

In the Hall of the Treasury is seen still the Looking-glass of the Poet Virgil.

And

And a Chair of Copper gilt,
which was us'd by King *Dagobert*,
Founder of the Abbey of *St. Denis*,
who liv'd above a thousand years
since.

THE END.

a

John
London



A
CATALOGUE
O F

Some Books printed for and
sold by *Matthew Turner* ,
Bookseller near *Turnstile* in
Holborn.

A Narrative of the Popish Plot,
to the Tune of Packington's
Pound.

Edgar and Alfred: a Tragi come-
dy, 4°

The Royal Game of Ombre, 8°

Counsels of Wisdom: or, the Ma-
ximes of Solomon. Translated
out of the French, 12°

The

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